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ABSTRACT

This 13 day curriculum unit is designed for use in English and language arts classrooms, grades 7-12 and junior college. While it is the second section in a series of five on the literature of war and peace, it can be used with or without the other four sections. Each section of the series focuses on a different genre of the literature of war and peace, and the literature in each section has common sub-themes. In this section, students analyze oral history and prophetic literature; one common subject featured in both works analyzed is the topic of survival. By comparing issues of war and peace in different cultures as revealed by literature, students consider the relationship between ancient and modern literature. The handouts and activities contained in the lessons provide an opportunity for students to develop writing skills and to understand better various literary styles and techniques. Six appendices are as follows: (1) Introduction to the literature of war and peace series; (2) Related activities; (3) Connections to textbooks; (4) Connections to California's Model Curriculum Standards; (5) Bibliography; and (6) Educational philosophy. (DB)

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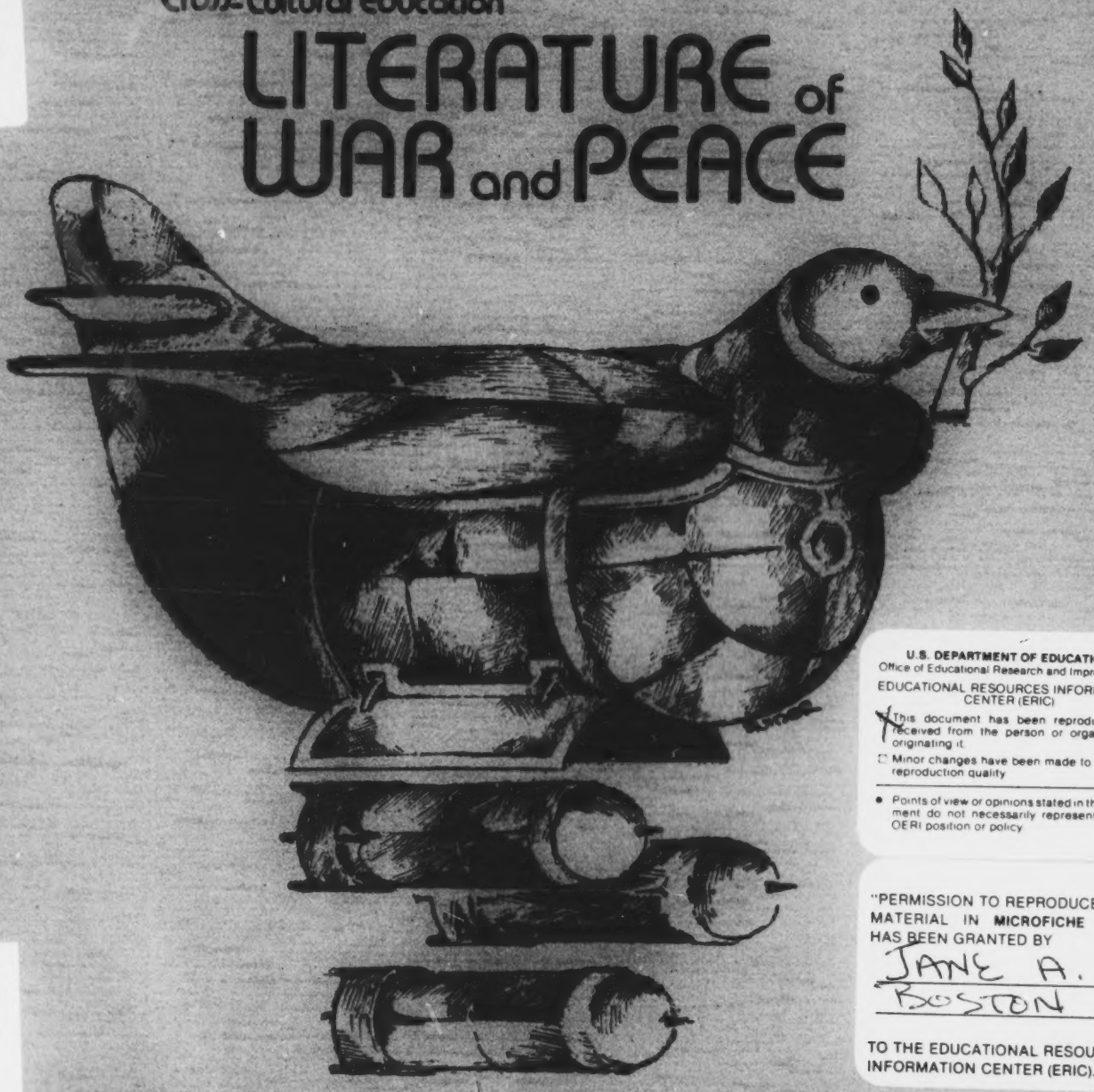
International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education

LITERATURE of WAR and PEACE



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SECTION II: Survival and Afterward

SO 022 384

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Survival and Afterward
Section II in the series
LITERATURE OF WAR AND PEACE
for Grades 9-12 and Junior College

Developed by Joline Bettendorf and the
International Security and Arms Control (ISAAC) Project Staff,
Stanford Program on International and
Cross-Cultural Education (SPICE)

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CREDITS

Cover

The cover was designed and produced by Keith Snider.

Handouts and Reference Sheet

We are grateful to Brandt & Brandt Literary Agents for permission to reprint "By the Waters of Babylon" by Stephen Vincent Benét (Handout #1).

Handouts #2, #3, #4, #5, and #6 were developed by Joline Bettendorf for the International Security and Arms Control Project.

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Appendices

Appendix A was written by Joline Bettendorf for the International Security and Arms Control Project.

Appendix B was developed by Joline Bettendorf and Felicia Wong for the International Security and Arms Control Project.

Appendices C, D, E, and F were developed by the International Security and Arms Control Project.

ABOUT THE INTERNATIONAL SECURITY AND ARMS CONTROL PROJECT

The International Security and Arms Control (ISAAC) Project is a curriculum and staff development program aimed at improving the quality of elementary and secondary education about international conflict and security affairs. It is the first international issue-focused project of the Stanford Program on International and Cross-Cultural Education, complementing SPICE's four culture-based projects (Africa, China, Japan, and Latin America).

The International Security and Arms Control Project combines the technical expertise, research and educational resources of the Stanford Center for International Security and Arms Control with the curriculum and staff development programs of the California International Studies Project (CISP). This combination of scholarly resources with large-scale systematic access to educators makes the ISAAC Project unique in the field.

The ISAAC Project works closely with a small group of teacher associates, primarily from Northern California, in developing, reviewing, testing, and evaluating curriculum materials appropriate for social studies (including history and psychology), literature, science, and economics classrooms. Strong emphasis is placed on balanced presentation, multiple perspectives, and critical thinking skills. In addition, all materials are being developed with teachers' time constraints and desire for flexibility in mind. The curricula reflects sensitivity to the problems of teaching controversial issues. The curriculum materials are produced in cooperation with Stanford's Center for International Security and Arms Control. (See Appendix F for further details of the curriculum development process.)

For further information regarding the curriculum and staff development activities of the International Security and Arms Control Project, contact the ISAAC Project Coordinator, 200 Lou Henry Hoover Bldg., Stanford, CA 94305-6012, 415/723-1114.

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SURVIVAL AND AFTERWARD

INTRODUCTION

This 13-day curriculum unit is designed for use in English and language arts classrooms, grades 9-12 and junior college. This unit is easily adapted to social studies classrooms. While it is the second section in the **Literature of War and Peace** series, it can be used with or without the other five sections. (Appendix A describes the overall rationale, objectives, and contents of the semester-length series.)

Each section of the series focuses on a different genre of the literature of war and peace, and the literature in each section has common sub-themes. In this section, students will analyze oral history and prophetic literature; one common thread is that both works analyzed consider the topic of survival.

This section follows up the theme of war and survival introduced in Section I. By comparing issues of war in peace in different cultures as revealed by literature, students consider the relationship between ancient and modern literature. This unit focuses on "By the Waters of Babylon" and biblical selections about the Babylonian Captivity. Students will practice analytical processes, using literary terms as they work alone and in groups on various research, report, and writing assignments.

RATIONALE

Issues of war and peace are among the main themes of short stories and oral history, the genres explored in this curriculum unit. Students will benefit from a study of such issues, not only because of their importance as literary themes, but also because of their importance as contemporary social, political, economic, and ethical issues.

The mastery of the basic vocabulary and processes of literary analysis is the student's foundation for a critical view of literature. These analytical techniques help bring a wide range of genres into a more understandable framework from which the themes and lessons of literature are more obvious.

GOALS

In exploring the literature of war and peace, students will:

- o locate major themes of the readings, comparing and contrasting them and evaluating them according to personal perceptions
- o conduct research and understand historical connections between works of literature and references to older literature made by contemporary writers
- o recognize that close, accurate reading of details is necessary to understand the work as a whole

OBJECTIVES

Writing Objectives

In this unit, students will be given instruction and will practice organizing, drafting, revising, and editing various kinds of writing. They will:

- write a coherent essay of at least five paragraphs including an introduction with a thesis statement, body paragraphs, and a closing paragraph that summarizes and concludes
- gather information accurately from library sources and write a report or give an oral report based upon the research; quote, paraphrase, summarize, and cite sources correctly
- write a composition using a cause/effect or comparison/ contrast pattern
- write a descriptive paragraph
- write a synopsis of the plot

Literature Objectives

In this unit, students will be given instruction to help them:

- read and understand literature from different cultures
- identify the following literary devices: antagonist, climax, exposition, foreshadowing, flashback, protagonist, repetition.
- understand the relationship between the works studied to their cultural/historical backgrounds
- understand that writers use literary allusion

Additional Objectives

In this unit, students will be given practice in:

- working in small groups to organize and present group reports
- answering analogy and sentence completion questions
- understanding active and passive voices

SUGGESTED SEQUENCE OF ACTIVITIES

Day #1: In class

Reading for Details: In preparing to read "By the Waters of Babylon" by Stephen Vincent Benét, students apply some of the terms learned in Section I to the opening paragraphs of the short story.

Day #1: Homework

Students finish reading "By the Waters of Babylon" and prepare for class discussion by completing the Study Guide.

Days #2, #3, #4: In class

Reading for Details (continued): Students discuss "By the Waters of Babylon," applying the analytical terms to the story. They examine details as the key to understanding the whole; they also relate primitive oral literature to primitive art and create a cave painting to illustrate the plot of "By the Waters of Babylon." (Note: The time needed for these activities will vary according to the class.)

Days #2, #3, #4: Homework

Students read the story in depth, aided by the Study Guide, and create an illustration of the story. They arrive at their own statement of the theme, and consider for whom the story was written. On Day #4 they prepare for a quiz.

Day #5: In class

Reading for Details (continued): Students discuss theme and take an objective quiz on "By the Waters of Babylon."

Note: The objective quiz is designed primarily to assure that students have read the assignments and followed the classroom activities. The questions are framed to remind students of important details or main ideas. Because the specifics of discussion which will arise in each class cannot be anticipated here, instructors may wish to adapt or change the quiz questions so that they take into account what has happened in the class.

The essay and writing assignments are better measures of student understanding and ability than the objective quiz and grades should be determined primarily on these.

Allusions to Other Literature: Students begin reading the biblical selections about the Babylonian captivity.

Day #5: Homework

Students continue reading for their group research projects.

Days #6 and #7: In class

Allusions to Other Literature (continued): Students prepare group reports based on instructions in Handout #4.

Days #6 and #7: Homework

Students continue research and preparation for group reports.

Days #8 and #9: In class

Allusions to Other Literature (continued): Students give their group readings and reports.

Day #9: Homework

Students complete Handout #5 to review and summarize the group reports.

Day #10: In class

Allusions to Other Literature (continued): Students Handout #5 and draw a chart noting the similarities between the biblical story and "By the Waters of Babylon."

Day #10: Homework

Students continue the chart started in class.

Day #11: In class

Drawing Conclusions: Students compare and contrast "By the Waters of Babylon" and the story of the captivity. Students construct objective quiz questions based on their group oral presentations.

Day #12: In class

Drawing Conclusions (continued): Students discuss the quiz questions they have constructed and revise them. They consider essay topics related to the literature of section II or sections I and II of the **Literature of War and Peace** series.

Day #12: Homework

Students choose an essay topic, write a thesis statement, and list developing points.

Day #13: In class

Drawing Conclusions (continued): Students work in groups, helping each other construct essays.

Day #13: Homework

Students finish their essays.

KEY TERMS AND CONCEPTS

The following key terms and concepts are boldfaced in the unit objectives and the first time they appear in this unit: active voice, antagonist, climax, flashback, foreshadowing, passive voice, protagonist, repetition, and theme.

Terms introduced in section one of the **Literature of War and Peace** series are: symbol, narration, fable, dialogue, character, point of view, setting, moral, personification, narrator, irony, ironic, conflict, and tone.

ADAPTATION

Appendices B, C, D, and E will be useful to teachers who want to adapt (change or expand) this unit. Appendix B provides a list of related activities for language arts and social studies classrooms. Appendix C provides some ideas for ways in which this supplementary unit can be used in conjunction with other literary works and social studies textbooks. Appendix D demonstrates how this unit supports California's Model Curriculum Standards. And Appendix E provides a bibliography of related materials.

READING FOR DETAILS
Lesson One

Introduction

This four and one-half day lesson is designed to give students analytical tools for a close reading of literature. They will apply these tools to the short story, "By the Waters of Babylon," by Stephen Vincent Benét. Students will learn to formulate questions and answers which will help them interpret literature of all kinds.

Materials

- one copy per student of Handout #1: "By the Waters of Babylon" by Stephen Vincent Benét
- one copy per student of Handout #2: Study Guide for "By the Waters of Babylon"
- a long strip of newsprint (optional; see lesson plan)
- colored marking pens and unlined paper
- reproductions of cave paintings or primitive statuary found in art history books
- map of the northeastern United States
- one copy per student of Handout #3: Quiz, "By the Waters of Babylon"

Procedures: Day 1

Preparing to Read: 20 minutes

1. Give students Handouts #1 and #2.

   If you have used Section I of the **Literature of War and Peace** series, tell students that the assignments related to "By the Waters of Babylon" and the assignments to follow are different from the preceding fables, but they are to apply the same analytic method as they applied to the fables.

2. Inform students that you are going to read aloud the first paragraph of "By the Waters of Babylon." Ask them to look particularly for clues about the kind of place and society the narrator lives in (setting), and the kind of person he is (character).

   Read the first paragraph of "By the Waters of Babylon" aloud. Ask students the following questions:

   - o What do you know about the narrator, his community, and his society from that paragraph?
   - o What can the "Dead Places" be? What are "Dead Places" called in our society?
   - o Why could it be forbidden to go to the "Dead Places"?

- The people in the story will go to the "Dead Places" to get metal even though it is forbidden. What does this tell you about metal?

- The Great Burning happened in the past, "before the beginning of time." How can something happen before time began? What "time" can the story teller mean?

Unless the students have read the story, they cannot know the full answers to all these questions. Students should look for the answers after they read the story.

Make sure students have understood the following information from the first paragraph: the people of the story are hunters; the Place of the Gods is so sacred that they cannot say its name, and it is also forbidden to them, so it's on earth, and also close enough that they could go to it or else it wouldn't be forbidden; the people value religion; and they believe in ghosts and demons.

3. Ask students from what point of view the story is told and how they know. (Answer: The story is in first person/main character; the author uses "I.")

Reading Assignment: 30 minutes (and as homework)

1. Assign students to read "By the Waters of Babylon" for the rest of the class period and homework. They should prepare for the class discussion on Day 2 by answering the questions on Handout #2.

Procedures: Days 2, 3, and 4 (Note: The amount of time needed to cover the following procedures will vary depending on the class. Plan to finish the following procedures by Day 5; the procedures for Day 5 begin on p. 15.)

Discussion About Setting:

1. Write on the board: protagonist; antagonist; first person; chronological order; conflict. Ask students:

   - to define these terms and explain how they apply to "Babylon"

   - to identify the different kinds of conflict John experiences in the story, both externam and internal

   - to identify which type of conflict is most important in developing the plot in this specific story

2. To generate class discussion, you may want to ask students some of the following questions which are based on those in the Study Guide. The questions below, however, are stated differently and are in greater depth so that students will not just be reading back their homework. Although possible

and suggested answers are provided, the focus of this interaction with students is discussion of some of the main and interesting parts of the short story.

- When does the story take place? Does anyone know how long it takes for radiation to dissipate before a site can be safely inhabited? Could you find out? How?

  (Answers: The story takes place at some indefinite time far in the future. The clues in the story are that no one in John's tribe has a second- or even third-hand account of the holocaust. The fragmentary, distorted cultural information passed down by word of mouth indicates a long passage of time.

  No one can know for certain how long irradiated areas would remain too dangerous to inhabit, possibly months, years, decades or centuries.

  There is no single correct answer to the last question, and the purpose in asking it is to get students to think about the results of a total nuclear war and to try to find the answer to the question. Assign students to ask science or social studies teachers, doctors, librarians, etc., to help them find the information. Try to elicit these sources from students, or suggest them, and assign students to bring in any answers they are able to find.)

- When, as you were reading in the story, did you first realize that the story is set far in the future? What was the first clue or hint?

  (The answers to these questions will vary. Some students may not figure it out until the end of the story. The first strong hint is probably when John sights the ruins of New York from his raft.)

- How did you answer the list of terms from Handout #2 in the section on language (question #2)? Answers:

  a) Great Burning = a global nuclear war
  b) Old Days = before the nuclear war
  c) Ou-dis-sun = Hudson (River). The name was probably passed down orally and became corrupted over time.
  d) Place of the Gods = New York City
  e) Bitter Water = the Atlantic Ocean
  f) high towers of the gods = ruins of skyscrapers in New York City
  g) poison fogs = radiation
  h) UBTREAS = remnants of the sign "SUBTREASURY"
  i) ASHING = Washington
  j) god-roads = ruined freeways, overpasses, bridges
  k) Great Destruction = results of the Great Burning
  l) old books = apparently some remnants of history books, documents, and the Bible have survived

- What is the importance of the "old books" to John's people? Do you know now who did the "forbidding" which was stressed in the first two paragraphs of the story? Do you know of other cultures in which oral history preceded written history?

- Who are John's people? Where did they come from? Who are the Forest People? For what reasons do you think the tribes are enemies?

  (Answers: John's people are descendants of Americans who somehow survived the war. Where they came from and how they survived can only be conjectured. The Forest People are another pocket of survivors whose history is probably much like that of John's tribe. Reasons why they might be hostile to each other are: survival has been difficult, and they may be in competition for territory and resources; after decades or centuries of isolation, strangers who have different customs, histories, and probably alien religions might be perceived as a threat; individuals in the tribes might have had unfriendly encounters in the past. Students may think of other realistic probabilities.)

  Tell students that nearly all stories have information about events that occurred before the story began. It is usually necessary to have information about the story's or the characters' past to be able to understand the story's present. The term for this in literature is **exposition.**

- Where is John's village? (Note: Use a map to see if the students figure out where eight days' walk west would be. Hikers or backpackers in your class may be good resources for this question.)

  (Answer: John walks east for eight days. If he makes 20 miles a day through enemy territory and with few roads or paths--and he undoubtedly does not travel a perfectly straight line--he would be doing well; so his starting point is approximately 160 miles west of Manhattan Island. Measure that on a map, starting north of Manhattan Island, and draw an arc to show that he could have begun his journey from any place along that arc. This will show that his village could have been in an area between north central Pennsylvania and across the border in New York State, near Syracuse. Remember that he begins his raft trip on the Hudson, a little way upstream from New York City.)

- What is life like in John's village?

  - What kinds of dwellings exist? What other kinds of structures might there be?

(Answer: Dwellings in the village could be made of earth with some wood. John's tribe does not live in a forest, so wood structures are not likely; wood is scarce and probably valuable. They may have found or made caves. They may use animal skins for tents. At any rate, it's cold there in the winter, and they would need shelter and some protection from possible enemies, human and animal. This would also dictate the way the village is laid out. There is no evidence that they have domestic draft animals, so there are probably no barns. They do have animals like sheep and goats; the women weave woolen garments. The tribe may have domesticated fowl. There probably is a religious meeting house. There are no stores, but there might be small storage buildings.)

- What male and female occupations are there?

(Answers: Occupations were probably much like the Indian tribes before the European-American conquest. People are assigned to hunt or gather; there are herd-tenders, priests, weavers, warriors, etc. Everyone has a job that contributes to the survival and well-being of the tribe.)

- What do people wear? What do they eat?

(Answers: The women weave clothes, and they may have hides which they make into clothes and shoes. Food would be fish and game; herd animals, when they grow old or when other food is scarce; nuts, fruit, and grain which is gathered or perhaps cultivated or cured.)

- What things, both material and immaterial, do John's people value?

(Note: Put three headings on the board: material, spiritual, personal. Ask students to mention things that are valued in each category. Some are mentioned specifically; others can be inferred. Write them on the board and remind students to put the lists in their notebooks. Answers: The village values the artifacts from their past; metal, which they have not discovered how to mine and process; glass, for the same reason; knowledge; religion; their community and way of life; personal courage.)

o How does the author let us know that priests are important in the community? Name some of the things that priests do. Why are priests important in this kind of society?

(Answers: John is treated with respect and deference after his father determines John is worthy of becoming a priest. He is given special privileges and special training and discipline. Priests are healers and intermediaries with the gods; they are taught chants, spells, and secret

rituals, some of which elicit prophetic visions. Priests are taught how to read and write, which keeps that knowledge in a privileged, male class of scholars. Since primitive people see that their welfare is directly controlled by the gods, a wise and moral priest can help assure that they stay on the right side of the gods. The priests know how to talk to the gods and intercede for the good of the tribe. Priests are wise and can interpret divine or supernatural signs and messages. Only superior men can become priests.)

Discussion of Particular Paragraphs:

1. Ask a student to read aloud, slowly, the last paragraph on p. 21 in which John enters a "temple." Tell students to visualize it as the student reads.

   Remind students that John's perceptions of the place tell the reader a lot about his village. For example, he thinks that the place he is in is a temple, which lets the reader know that there is a temple in his village.

   Ask students the following questions:

   - Where in the first part of the story is there an indirect reference to a temple in John's village? (Answer: p. 18, third paragraph, which begins "He looked at me...". Have a student read that paragraph aloud.)

   - Why does John think the place he has found is a temple? (Answer: It is highly decorated and has many rooms.)

   - What can students infer about the temple in John's village? (Answer: It was the grandest structure in the village.)

   - John guesses that the New Yorkers kept slaves in the "caves and tunnels." What can you infer about John's people from the fact that he has the concept of "slaves?" (Answer: They may have slaves or know of a tribe that does have slaves.)

   - What is the drink in glass bottles that makes John's head swim? (Answer: It is alcohol, something that John's people apparently don't have.)

   - Where is he? (Answer: He is in a nightclub or bar.)

2. Ask a student to read aloud the fourth paragraph on p. 22 which begins, "I had just found a door I could open..." while students visualize the description. Ask students:

   - Where is John? (Answer: in the stairwell of a tall building.)

- What is the "bronze door that could not be opened, for it had no handle?" (Answer: an elevator.)

- Where does the door on the opposite wall (the door with the broken lock), which he enters, lead to? (Answer: an apartment.)

3. Ask a student to read the next paragraph, which begins at the bottom of p. 22, while the class visualizes it.

   Ask what John's description of the painting and small statue of a bird tells the reader about art objects in John's culture. (Answer: They are primitive and stylized, not realistic.)

   Show students reproductions of cave paintings and primitive statuary found in art history books. Tell students that primitive tribes not only told stories about what happened to them (their history) but also made art objects which recorded people or events. Cave paintings record great hunts, for example.

Assignment About Plot:

1. Announce that students are going to work in groups to create a "cave painting" which records John's story in episodes. (This will reveal the plot structure.)

   Divide the class into groups of four and have each group make an outline of the episodes which will be pictured. They must include only those events which are necessary to tell the story. Write the first three below on the board to get them started. Main events include:

   a. A depiction of John's village with the kinds of structures indicated and people going about their ordinary tasks

   b. John as a child with his father entering a Dead Place and finding metal

   c. John being taught the secrets of a priest

   d. John and his family in their dwelling

   e. John being initiated into the priesthood--purification rites

   f. John's first dream

   g. John travelling through different terrains and using the broken god roads

   h. John sees "signs" from the gods--the eagle, the three deer and the white fawn, the panther, which John kills

i. John hides from the Forest People

j. John makes the raft trip to the city

k. John arrives in the ruined city (2 or 3 pictures)

l. John finds the temple

m. The dogs hunt him

n. John in the apartment

o. John dreams in the apartment--he sees the city at its height

p. The end of John's dream in which the city is destroyed

q. John finds the dead god

r. John returns home, fights off the dogs, and hides from the Forest People

s. John tells his father what he has seen

Have students name the episodes in the sequence they occur in the story. Write the main events on the board; students should copy these into their notebooks.

2. Assign students in pairs or singly to each episode. They are to assume that they are artists in John's village and plan how they will symbolize their portion of John's story.

The paintings should use color and look primitive--sketchy, stylized, and non-realistic. You can assign students to do one episode on unlined paper and then patch them together in sequence in class. Optionally, you can have a long strip of newsprint or other banner paper, crayons, or marking pens in class and make this a classroom project.

Hang the finished banner, and, if possible, leave it up until you have finished this unit. Give students time in class to walk along the painting and see the whole story in picture form.

Concluding Discussion:

1. After students have finished viewing the entire painting, tell them they have revealed the plot--the main events of the story in symbols in the sequence it was told. They have transformed the story from language to pictures just as primitive people might have done with their oral history.

Students should look at the first paragraph of the story and note that it is related in the present tense. Starting with

the first sentence, ask them to state the present tense verbs. (Note: These are forms of "to be." The last sentence is past perfect.)

Students should look at paragraph two. It starts in the present but then with the second sentence flashes back into the past. The device **flashback** is used to relate events which occurred before the story's narrative started which are essential to the reader's understanding of the story. Students should know the definition of the term "flashback" and should understand that flashbacks are found by looking at verb tenses.

Ask students to think about John's last dream in which he "sees" the city being destroyed. Through his subconscious, John is flashing back to his ancestors' time in history. Ask students how John's dream could have been so specific and accurate. (Note: If students have trouble with this, tell them that John has had fragments of information about his culture's past and now he has seen the remnants of their main city. He has stored these bits and pieces of information in his mind and now his imagination, working through his dream state, has put all the pieces together into a coherent whole.)

Write **foreshadowing** on the board. Ask students to define it. Ask them what John's dream during his purification foreshadows. Students should find other examples of foreshadowing. Remind students to write the examples in their notebooks as the class mentions them.

2. Write **climax** on the board and ask students which event they consider to be the climax of the story. Ask them to give reasons for their choices.

   Ask students why Benét did not describe in detail John's return journey to his village. His return is summarized in one sentence. What would be the effect if the return journey had been told in detail? (Possible answer: The story is essentially over after John's discovery and realization about the gods. To make the tale longer than it needs to be to make its point would weaken the importance of the climax and take away the emphasis of the theme.)

3. Tell students that when reading fiction, character, setting, plot, and symbols lead to understanding the author's **theme** (which was called the "moral" in the fables). Sometimes the author states the theme specifically (often in the climax) and sometimes the reader must infer what the theme is.

   Tell students that now they should have a good grasp of the specific details of the story so they have the basis for understanding the author's theme. They should also have an understanding of why he wrote the story, and for whom he wrote it.

Assign students to re-read the last two pages of "By the Waters of Babylon" and write answers to the following questions in their notebooks:

- o What is the theme of the story? Why do you believe this is the theme? (Students can quote a sentence directly or indirectly and they should explain their reasoning in their own words.)
- o Why did Benét write this story?
- o For whom did Benét write this story?

4. Inform students they will have an objective quiz on "By the Waters of Babylon" during the next class period.

Procedures: first part of Day 5

Concluding Questions: 15 minutes

1. Ask students the following questions:

   - o Why did John's people think that the citizens of New York, their ancestors, had been gods? (Possible answer: John's people thought the citizens of New York had been gods because they had so much power and knowledge. There is a possible parallel here with the Indians of Mexico and the Spanish explorers.)
   - o Why did Benét write this story? For whom did he write it? (Possible answer: Benét wrote this story for us--the nuclear generation of Americans--as a warning about the consequences of "eating knowledge too fast," before we have developed the wisdom and ability to control our power. The historical allusions and style are intended to draw parallels with similar past civilizations to show that history repeats itself, and to have us think about the consequences of that repetition in the special context of nuclear warfare. Note: Answers will vary.)

3. Ask for several responses to what students think is the theme of the story. Ask what specific incidents from the story they would use to develop their thesis about the theme.

4. Point out to students that you have not covered all the questions on the study guide. Give them the opportunity to ask questions or make comments about anything on the study guide which they are not sure about.

Quiz: 20 minutes

1. Distribute Handout #3 and allow students 20 minutes to take the quiz.

2. After collecting the quiz, tell students that for the rest of the period and for the next several days, they will begin exploring the ways in which "By the Waters of Babylon" relates to the biblical story of the Babylonian Captivity. Begin Lesson Two, p. 34.

BY THE WATERS OF BABYLON
by Stephen Vincent Benét

The north and the west and the south are good hunting ground, but it is forbidden to go east. It is forbidden to go to any of the Dead Places except to search for metal and then he who touches the metal must be a priest or the son of a priest. Afterwards both the man and the metal must be purified. These are the rules and the laws; they are well made. It is forbidden to cross the great river and look upon the place that was the Place of the Gods--this is most strictly forbidden. We do not even say its name though we know its name. It is there that spirits live, and demons--it is there that there are the ashes of the Great Burning. These things are forbidden--they have been forbidden since the beginning of time.

My father is a priest; I am the son of a priest. I have been in the Dead Places near us, with my father--at first, I was afraid. When my father went into the house to search for the metal, I stood by the door and my heart felt small and weak. It was a dead man's house, a spirit house. It did not have the smell of man, though there were old bones in the corner. But it is not fitting that a priest's son should show fear. I looked at the bones in the shadow and kept my voice still.

Then my father came out with the metal--a good strong piece. He looked at me with both eyes but I had not run away. He gave me the metal to hold--I took it and did not die. So he knew that I was truly his son and would be a priest in my time. That was when I was very young--nevertheless, my brothers would not have done it, though they are good hunters. After that, they gave me the good piece of meat and the warm corner by the fire. My father watched over me--he was glad that I should be a priest. But when I boasted or wept without a reason, he punished me more strictly than my brothers. That was right.

After a time, I myself was allowed to go into the dead houses and search for metal. So I learned the ways of those houses--and if I saw bones, I was no longer afraid. The bones are light and old--sometimes they will fall into dust if you touch them. But that is a great sin.

I was taught the chants and the spells--I was taught how to stop the running of blood from a wound and many secrets. A priest must know many secrets--that was what my father said. If the hunters think we do all things by chants and spells, they may believe so--it does not hurt them. I was taught to read in the old books and how to make the old writings--that was hard and

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took a long time. My knowledge made me happy--it was like a fire in my heart. Most of all, I like to hear of the Old Days and the stories of the gods. I asked myself many questions that I could not answer, but it was good to ask them. At night, I would lie awake and listen to the wind--it seemed to me that it was the voice of the gods as they flew through the air.

We are not ignorant like the Forest People--our women spin wool on the wheel, our priests wear a white robe. We do not eat grubs from the tree, we have not forgotten the old writings, although they are hard to understand. Nevertheless, my knowledge and my lack of knowledge burned in me--I wished to know more. When I was a man at last, I came to my father and said, "It is time for me to go on my journey. Give me your leave."

He looked at me for a long time, stroking his beard, then he said at last, "Yes. It is time." That night, in the house of the priesthood, I asked for and received purification. My body hurt but my spirit was a cool stone. It was my father himself who questioned me about my dreams.

He bade me look into the smoke of the fire and see--I saw and told what I saw. It was what I have always seen--a river, and, beyond it, a great Dead Place and in it the gods walking. I have always thought about that. His eyes were stern when I told him--he was no longer my father but a priest. He said, "This is a strong dream."

"It is mine," I said, while the smoke waved and my head felt light. They were singing the Star song in the outer chamber and it was like the buzzing of bees in my head.

He asked me how the gods were dressed and I told him how they were dressed. We know how they were dressed from the book, but I saw them as if they were before me. When I had finished, he threw the sticks three times and studied them as they fell.

"This is a very strong dream," he said. "It may eat you up."

"I am not afraid," I said and looked at him with both eyes. My voice sounded thin in my ears but that was because of the smoke.

He touched me on the breast and forehead. He gave me the bow and three arrows.

"Take them," he said. "It is forbidden to travel east. It is forbidden to cross the river. It is forbidden to go to the Place of the Gods. All these things are forbidden."

"All these things are forbidden," I said, but it was my voice that spoke and not my spirit. He looked at me again.

"My son," he said. "Once I had young dreams. If your dreams do not eat you up, you may be a great priest. If they eat you, you are still my son. Now go on your journey."

I went fasting, as is the law. My body hurt but not my heart. When the dawn came, I was out of sight of the village. I prayed and purified myself, waiting for a sign. The sign was an eagle. It flew east.

Sometimes signs are sent by bad spirits. I waited again on the flat rock, fasting, taking no food. I was very still--I could feel the sky above me and the earth beneath. I waited till the sun was beginning to sink. Then three deer passed in the valley, going east--they did not wind me or see me. There was a

white fawn with them--a very great sign.

I followed them, at a distance, waiting for what would happen. My heart was troubled about going east, yet I knew that I must go. My head hummed with my fasting--I did not even see the panther spring upon the white fawn. But, before I knew it, the bow was in my hand. I shouted and the panther lifted his head from the fawn. It is not easy to kill a panther with one arrow but the arrow went through his eye and into his brain. He died as he tried to spring--he rolled over, tearing at the ground. Then I knew I was meant to go east--I knew that was my journey. When the night came, I made my fire and roasted meat.

It is eight suns' journey to the east and a man passes by many Dead Places. The Forest People are afraid of them but I am not. Once I made my fire on the edge of a Dead Place at night and, next morning, in the dead house, I found a good knife, little rusted. That was small to what came afterward but it made my heart feel big. Always when I looked for game, it was in front of my arrow, and twice I passed hunting parties of the Forest People without their knowing. So I knew my magic was strong and my journey clean, in spite of the law.

Toward the setting of the eighth sun, I came to the banks of the great river. It was half-a-day's journey after I had left the god-road--we do not use the god-roads now for they are falling apart into great blocks of stone, and the forest is safer going. A long way off, I had seen the water through trees but the trees were thick. At last, I came out upon an open place at the top of a cliff. There was the great river below, like a giant in the sun. It is very long, very wide. It could eat all the streams we know and still be thirsty. Its name is Ou-dis-sun, the Sacred, the Long. No man of my tribe had seen it, not even my father, the priest. It was magic and I prayed.

Then I raised my eyes and looked south. It was there, the Place of the Gods.

How can I tell what it was like--you do not know. It was there, in the red light, and they were too big to be houses. It was there with the red light upon it, mighty and ruined. I knew that in another moment the gods would see me. I covered my eyes with my hands and crept back into the forest.

Surely, that was enough to do, and live. Surely it was enough to spend the night upon the cliff. The Forest People themselves do not come near. Yet, all through the night, I knew that I should have to cross the river and walk in the places of the gods, although the gods ate me up. My magic did not help me at all and yet there was a fire in my bowels, a fire in my mind. When the sun rose, I thought, "My journey has been clean. Now I will go home from my journey." But, even as I thought so, I knew I could not. If I went to the Place of the Gods, I would surely die, but, if I did not go, I could never be at peace with my spirit again. It is better to lose one's life than one's spirit, if one is a priest and the son of a priest.

Nevertheless, as I made the raft, the tears ran out of my eyes. The Forest People could have killed me without a fight, if they had come upon me then, but they did not come. When the raft was made, I said the sayings for the dead and painted myself for death. My heart was cold as a frog and my knees like water, but

the burning in my mind would not let me have peace. As I pushed the raft from the shore, I began my death song--I had the right. It was a fine song.

"I am John, son of John," I sang. "My people are the Hill People. They are the men.
I go into the Dead Places but I am not slain.
I take the metal from the Dead Places but I am not blasted.
I travel upon the god-roads and am not afraid. E-yah! I have killed the panther, I have killed the fawn.
E-yah! I have come to the great river. No man has come there before.
It is forbidden to go east, but I have gone, forbidden to go on the great river, but I am there.
Open your hearts, you spirits, and hear my song.
Now I go to the Place of the Gods, I shall not return.
My body is painted for death and my limbs weak, but my heart is big as I go to the Place of the Gods!"

All the same, when I came to the Place of the Gods, I was afraid, afraid. The current of the great river is very strong--it gripped my raft with its hands. That was magic, for the river itself is wide and calm. I could feel evil spirits about me, in the bright morning; I could feel their breath on my neck as I was swept down the stream. Never have I been so much alone--I tried to think of my knowledge, but it was a squirrel's heap of winter nuts. There was no strength in my knowledge any more and I felt small and naked as a new-hatched bird--alone upon the great river, the servant of the gods.

Yet, after a while, my eyes were opened and I saw. I saw both banks of the river--I saw that once there had been god-roads across it, though now they were broken and fallen like broken vines. Very great they were, and wonderful and broken-- broken in the time of the Great Burning when the fire fell out of the sky. And always the current took me nearer to the Place of the Gods, and the huge ruins rose before my eyes.

I do not know the customs of rivers--we are the People of the Hills. I tried to guide my raft with the pole but it spun around. I thought the river meant to take me past the Place of the Gods and out into the Bitter Water of the legends. I grew angry then--my heart felt strong. I said aloud, "I am a priest and the son of a priest!" The gods heard me--they showed me how to paddle with the pole on one side of the raft. The current changed itself--I drew near to the Place of the Gods.

When I was very near, my raft struck and turned over. I can swim in our lakes--I swam to the shore. There was a great spike of rusted metal sticking out into the river--I hauled myself up upon it and sat there, panting. I had saved my bow and two arrows and the knife I found in the Dead Place but that was all. My raft went whirling downstream toward the Bitter Water. I looked after it, and thought if it had trod me under, at least I would be safely dead. Nevertheless, when I had dried my bow-string and re-strung it, I walked forward to the Place of the Gods.

It felt like ground underfoot; it did not burn me. It is

not true what some of the tales say, that the ground there burns forever, for I have been there. Here and there were the marks and stains of the Great Burning, on the ruins, that is true. But they were old marks and old stains. It is not true either, what some of our priests say, that it is an island covered with fogs and enchantments. It is not. It is a great Dead Place--greater than any Dead Place we know. Everywhere in it there are god-roads, though most are cracked and broken. Everywhere there are the ruins of the high towers of the gods.

How shall I tell what I saw? I went carefully, my strung bow in my hand, my skin ready for danger. There should have been the wailings of spirits and the shrieks of demons, but there were not. It was very silent and sunny where I had landed--the wind and the rain and the birds that drop seeds had done their work--the grass grew in the cracks of the broken stone. It is a fair island--no wonder the gods built there. If I had come there, a god, I also would have built.

How shall I tell what I saw? The towers are not all broken --here and there one still stands, like a great tree in a forest, and the birds nest high. But the towers themselves look blind, for the gods are gone. I saw a fish-hawk, catching fish in the river. I saw a little dance of white butterflies over a great heap of broken stones and columns. I went there and looked about me--there was a carved stone with cut-letters, broken in half. I can read letters but I could not understand these. They said UBTREAS. There was also the shattered image of a man or a god. It had been made of white stone and he wore his hair tied back like a woman's. His name was ASHING, as I read on the cracked half of a stone. I thought it wise to pray to ASHING, though I do not know that god.

How shall I tell what I saw? There was no smell of man left, on stone or metal. Nor were there many trees in that wilderness of stone. There are many pigeons, nesting and dropping in the towers--the gods must have loved them, or, perhaps, they used them for sacrifices. There are wild cats that roam the god-roads, green-eyed, unafraid of man. At night they wail like demons but they are not demons. The wild dogs are more dangerous, for they hunt in a pack, but them I did not meet till later. Everywhere there are the carved stones, carved with magical numbers or words.

I went North--I did not try to hide myself. When a god or a demon saw me, then I would die, but meanwhile I was no longer afraid. My hunger for knowledge burned in me--there was so much that I could not understand. After awhile, I knew that my belly was hungry. I could have hunted for my meat, but I did not hunt. It is known that the gods did not hunt as we do--they got their food from enchanted boxes and jars. Sometimes these are still found in the Dead Places--once, when I was a child and foolish, I opened such a jar and tasted it and found the food sweet. But my father found out and punished me for it strictly, for, often, that food is death. Now, though, I had long gone past what was forbidden, and I entered the likeliest towers, looking for the food of the gods.

I found it at last in the ruins of a great temple in the mid-city. A mighty temple it must have been, for the roof was

painted like the sky at night with its stars--that much I could see, though the colors were faint and dim. It went down into great caves and tunnels--perhaps they kept their slaves there. But when I started to climb down, I heard the squeaking of rats, so I did not go--rats are unclean, and there must have been many tribes of them, from the squeaking. But near there, I found food, in the heart of a ruin, behind a door that still opened. I ate only the fruits from the jars--they had a very sweet taste. There was drink, too, in bottles of glass--the drink of the gods was strong and made my head swim. After I had eaten and drunk, I slept on the top of a stone, my bow at my side.

When I woke, the sun was low. Looking down from where I lay, I saw a dog sitting on his haunches. His tongue was hanging out of his mouth; he looked as if he were laughing. He was a big dog, with a gray-brown coat, as big as a wolf. I sprang up and shouted at him but he did not move--he just sat there as if he were laughing. I did not like that. When I reached for a stone to throw, he moved swiftly out of the way of the stone. He was not afraid of me; he looked at me as if I were meat. No doubt I could have killed him with an arrow, but I did not know if there were others. Moreover, night was falling.

I looked about me--not far away there was a great, broken god-road, leading North. The towers were high enough, but not so high, and while many of the dead-houses were wrecked, there were some that stood. I went toward this god-road, keeping to the heights of the ruins, while the dog followed. When I had reached the god-road, I saw that there were others behind him. If I had slept later, they would have come upon me asleep and torn out my throat. As it was, they were sure enough of me; they did not hurry. When I went into the dead-house, they kept watch at the entrance--doubtless they thought they would have a fine hunt. But a dog cannot open a door and I knew, from the books, that the gods did not like to live on the ground but on high.

I had just found a door I could open when the dogs decided to rush. Ha! They were surprised when I shut the door in their faces--it was a good door, of strong metal. I could hear their foolish baying beyond it but I did not stop to answer them. I was in darkness--I found stairs and climbed. There were many stairs, turning around till my head was dizzy. At the top was another door--I found the knob and opened it. I was in a long small chamber--on one side of it was a bronze door that could not be opened, for it had no handle. Perhaps there was a magic word to open it but I did not have the word. I turned to the door in the opposite side of the wall. The lock of it was broken and I opened it and went in.

Within, there was a place of great riches. The god who lived there must have been a powerful god. The first room was a small ante-room--I waited there for some time, telling the spirits of the place that I came in peace and not as a robber. When it seemed to me that they had had time to hear me, I went on. Ah, what riches! Few, even, of the windows had been broken --it was all as it had been. The great windows that looked over the city had not been broken at all though they were dusty and streaked with many years. There were coverings on the floors, the colors not greatly faded, and the chairs were soft and deep.

There were pictures upon the walls, very strange, very wonderful --I remember one of a bunch of flowers in a jar--if you came close to it, you could see nothing but bits of color, but if you stood away from it, the flowers might have been picked yesterday. It made my heart feel strange to look at this picture--and to look at the figure of a bird, in some hard clay, on a table and see it so like our birds. Everywhere there were books and writings, many in tongues that I could not read. The god who lived there must have been a wise god and full of knowledge. I felt I had a right there, as I sought knowledge also.

Nevertheless, it was strange. There was a washing-place but no water--perhaps the gods washed in air. There was a cooking-place but no wood, and though there was a machine to cook food, there was no place to put fire in it. Nor were there candles or lamps--there were things that looked like lamps but they had neither oil nor wick. All these things were magic, but I touched them and lived--the magic had gone out of them. Let me tell one thing to show. In the washing-place, a thing said "Hot" but it was not hot to the touch--another thing said "Cold" but it was not cold. This must have been a strong magic but the magic was gone. I do not understand--they had ways--I wish that I knew.

It was close and dry and dusty in the house of the gods. I have said the magic was gone but that is not true--it had gone from the magic things but it had not gone from the place. I felt the spirits about me, weighing upon me. Nor had I ever slept in a Dead Place before--and yet, tonight, I must sleep there. When I thought of it, my tongue felt dry in my throat, in spite of my wish for knowledge. Almost I would have gone down again and faced the dogs, but I did not.

I had not gone through all the rooms when the darkness fell. When it fell, I went back to the big room looking over the city and made fire. There was a place to make fire and a box with wood in it, though I do not think they cooked there. I wrapped myself in a floor-covering and slept in front of the fire--I was very tired.

Now I tell what is very strong magic. I woke in the midst of the night. When I woke, the fire had gone out and I was cold. It seemed to me that all around me there were whisperings and voices. I closed my eyes to shut them out. Some will say that I slept again, but I do not think that I slept. I could feel the spirits drawing my spirit out of my body as a fish is drawn on a line.

Why should I lie about it? I am a priest and the son of a priest. If there are spirits, as they say, in the small Dead Places near us, what spirits must there not be in that great Place of the Gods? And would not they wish to speak? After such long years? I know that I felt myself drawn as a fish is drawn on a line. I had stepped out of my body--I could see my body asleep in front of the cold fire, but it was not I. I was drawn to look out upon the city of the gods.

It should have been dark, for it was night, but it was not dark. Everywhere there were lights--lines of lights--circles and blurs of light--ten thousand torches would not have been the same. The sky itself was alight--you could barely see the stars for the glow in the sky. I thought to myself "This is strong

magic" and trembled. There was a roaring in my ears like the rushing of rivers. Then my eyes grew used to the light and my ears to the sound. I knew that I was seeing the city as it had been when the gods were alive.

That was a sight indeed--yes, that was a sight; I could not have seen it in the body--my body would have died. Everywhere went the gods, on foot and in chariots--there were gods beyond number and counting and their chariots blocked the streets. They had turned night to day for pleasure--they did not sleep with the sun. The noise of their coming and going was the noise of many waters. It was magic what they could do--it was magic what they did.

I looked out of another window--the great vines of their bridges were mended and the god-roads went East and West. Restless, restless, were the gods and always in motion! They burrowed tunnels under rivers--they flew in the air. With unbelievable tools they did giant works--no part of the earth was safe from them, for, if they wished for a thing, they summoned it from the other side of the world. And always, as they labored and rested, as they feasted and made love, there was a drum in their ears--the pulse of the giant city, beating and beating like a man's heart.

Were they happy? What is happiness to the gods? They were great, they were mighty, they were wonderful and terrible. As I looked upon them and their magic, I felt like a child--but a little more, it seemed to me, and they would pull down the moon from the sky. I saw them with wisdom beyond wisdom and knowledge beyond knowledge. And yet not all they did was well done--even I could see that--and yet their wisdom could not but grow until all was peace.

Then I saw their fate come upon them and that was terrible past speech. It came upon them as they walked the streets of their city. I have been in the fights with the Forest People-- I have seen men die. But this was not like that. When gods war with gods, they use weapons we do not know. It was fire falling out of the sky and a mist that poisoned. It was the time of the Great Burning and the Destruction. They ran about like ants in the streets of their city--poor gods, poor gods! Then the towers began to fall. A few escaped--yes, a few. The legends tell it. But, even after the city had become a Dead Place, for many years the poison was still in the ground. I saw it happen, I saw the last of them die. It was darkness over the broken city and I wept.

All this I saw. I saw it as I have told it, though not in the body. When I woke in the morning, I was hungry, but I did not think first of my hunger for my heart was perplexed and confused. I knew the reason for the Dead Places but I did not see why it had happened. It seemed to me it should not have happened, with all the magic they had. I went through the house looking for an answer. There was so much in the house I could not understand--and yet I am a priest and the son of a priest. It was like being on one side of the great river, at night, with no light to show the way.

Then I saw the dead god. He was sitting in his chair, by the window, in a room I had not entered before and, for the first

moment, I thought that he was alive. Then I saw the skin on the back of his hand--it was like dry leather. The room was shut, hot and dry--no doubt that had kept him as he was. At first I was afraid to approach him--then the fear left me. He was sitting looking out over the city--he was dressed in the clothes of gods. His age was neither young nor old--I could not tell his age. But there was wisdom in his face and great sadness. You could see that he would have not run away. He had sat at his window, watching his city die--then he himself had died. But it is better to lose one's life than one's spirit-- and you could see from the face that his spirit had not been lost. I knew, that, if I touched him, he would fall into dust-- and yet, there was something unconquered in the face.

That is all of my story, for then I knew he was a man--I knew then that they had been men, neither gods nor demons. It is a great knowledge, hard to tell and believe. They were men--they went a dark road, but they were men. I had no fear after that--I had no fear going home, though twice I fought off the dogs and once I was hunted for two days by the Forest People. When I saw my father again, I prayed and was purified. He touched my lips and my breast, he said, "You went away a boy. You come back a man and a priest." I said, "Father, they were men! I have been in the Place of the Gods and seen it! Now slay me, if it is the law--but still I know they were men."

He looked at me out of both eyes. He said, "The law is not always the same shape--you have done what you have done. I could not have done it in my time, but you come after me. Tell!"

I told and he listened. After that, I wished to tell all the people but he showed me otherwise. He said, "Truth is a hard deer to hunt. If you eat too much truth at once, you may die of the truth. It was not idly that our fathers forbade the Dead Places." He was right--it is better the truth should come little by little. I have learned that, being a priest. Perhaps, in the old days, they ate knowledge too fast.

Nevertheless, we make a beginning. It is not for the metal alone we go to the Dead Places now--there are the books and the writings. They are hard to learn. And the magic tools are broken--but we can look at them and wonder. At least, we make a beginning. And, when I am chief priest we shall go beyond the great river. We shall go to the Place of the Gods--the place newyork--not one man but a company. We shall look for the images of the gods and find the god ASHING and the others--the gods Lincoln and Biltmore and Moses. But they were men who built the city, not gods or demons. They were men. I remember the dead man's face. They were men who were here before us. We must build again.

STUDY GUIDE FOR "BY THE WATERS OF BABYLON"

To understand the meaning of any work of literature, you must have the specific details. This study guide will help you focus on some of the important details. Read the statements and questions below before you read the story. Try to keep some of the points mentioned below in mind as you read the story. Then, after you read the story, answer the following questions on a separate piece of paper.

You will be asked to answer the questions and discuss the topics in class. As other students make comments during the discussion, add them to your notes. You will use these notes later to write an essay.

Point of View

This story is narrated in the first person in chronological order by John, the protagonist--the person the story is about.

Style

The style of writing in this story can be described in this way:

- use of short, simple words
- sentences have few subordinating clauses
- words and phrases are repeated
- the author does not use contractions
- the author uses figurative language; example: "...my knowledge was like a fire in my heart."

Assignment 1

Look at how the style affects the tone. The examples below show first the formal way John, the narrator, speaks, and then how the sentences might be expressed in contemporary American English.

Example A

Formal: The north and the west and the south are good hunting ground, but it is forbidden to go east.

Informal: To the north, west, and south are good hunting grounds, but it's forbidden to go east.

Informal: There's good hunting in the north, west, and south, but going east is forbidden.

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Example B

Formal: It is forbidden to go to any of the Dead Places exceptto look for metal,and only a priest or his soncan touch it.

Informal: We're also forbidden to go to any of the Dead Places except to look for metal, and only a priest or his son can touch it.

Change these sentences to informal language:

a. These are the rules and the laws; they are well made.

b. It is forbidden to cross the great river and look upon the Place of the Gods--this is most strictly forbidden.

Assignment 2

Write words or phrases that are repeated in the first two paragraphs. For example, "place" is used four times.

Assignment 3

Phrases like, "It is forbidden..." are in the passive voice. "Passive" means that the person who does the forbidding is unknown. The reader doesn't know who the mysterious "forbidder" is. The opposite of passive voice is active voice.

Make the following sentences active by identifying who the actor is:

a. It is forbidden to go east.

b. The man and the metal must be purified.

c. After a time, I myself was allowed to go into the dead houses.

Assignment 4

What does the style of writing tell you about John, the narrator?

Settings

1. What is the historical time, the period?

2. Although John's village is not specifically described, there are hints about the kind of place it is. Jot down the specifics given about people's occupations, dress, and about the terrain. Visualize the kind of place in which John is growing up and how people live. Write a paragraph describing the village.

3. John makes a journey. Visualize the country he goes through (notice the direction in which he travels) and the place at which he arrives as he describes it. Why, for instance, does he see it in a special or peculiar light?

Character

1. John's future occupation is, in a way, chosen for him. Write down the events that determine his future occupation. List the things that priests do in that society.

2. Write down the qualities of character you think he has and examples that helped you arrive at that conclusion.

Example:	quality	event
	Religious	Believes eagle is a sign from the gods; follows purification rituals; (etc.)

3. What does John's family--father, brothers, sisters, mother--think of him?

4. Who are John's enemies? Where do they come from?

5. How old was John when the events in the story happened to him? How old was he when he related them?

Structure/Plot

1. Think through the story and write a concise synopsis of the plot in the order it is told.

2. List the conflicts John faces, both internal and external.

3. Decide which events or passages are the climax of the story.

Language

1. Does the way John and his father speak remind you of anything else you've read? If so, what and why?

2. Below are some terms John's tribe uses. What would people today call them?

a. the Great Burning
b. the Old Days
c. Ou-dis-sun
d. the Place of the Gods
e. the Bitter Water
f. the high towers of the gods
g. poison fogs
h. UBTREAS
i. ASHING
j. god-roads
k. the Great Destruction
l. the old books

Symbols

1. John interprets certain things (objects, dreams, animals) as signs or messages from the gods. Why would someone from this culture consider these as supernatural messages? How do you explain them?

2. The author has used these symbols for the reader to interpret. What is your interpretation of: John; the Place of the gods; the statues of the gods; the dead god.

3. Decide where the "old books" came from and what they were. What is their importance to the tribe?

Vocabulary/Terminology

Find definitions for these terms and put them in the appropriate section of your notebook.

Literary terms

synopsis
protagonist
antagonist
chronological
climax
foreshadowing
flashback
conflict
exposition
theme

Vocabulary from "By the Waters of Babylon"

But when I boasted...
I was taught the chants and spells...
I waited...fasting...
--the Bitter Waters of the legends.
The first room was a small ante-room.
read.
It was close and dry and dusty...
I found the ruins of a great temple...

Key sentences

Decide what these sentences mean. How would you paraphrase them or explain their importance?

1. If your dreams do not eat you up, you may be a great priest.
2. I asked myself many questions that I could not answer but it was good to ask them.
3. It is better to lose one's life than one's spirit. (This is one of the ideas that is repeated. Repetition is an author's way of telling you that this is important.)

4. ...there was something unconquered in the face (of the dead "god").
5. It seemed to me that it should not have happened, with all the magic they had.
6. Truth is a hard deer to hunt.
7. The law is not always the same shape.

QUIZ: "BY THE WATERS OF BABYLON"

I. Supply a synonym or a phrase for the following underlined words.

1. I <u>boasted</u>. _____
2. I <u>fasted</u>. _____
3. He speaks many <u>tongues</u>. _____
4. My heart was <u>perplexed</u>. _____
5. Give a <u>synopsis</u>. _____
6. The story <u>antedates</u> the war. _____

II. Match the term with the definition.

1.	climax ___	A.	a device for revealing what happened in the story's past
2.	foreshadowing ___	B.	the person the story is about; the main character
3.	protagonist ___	C.	an early hint about what will happen later
4.	flashback ___	D.	the person or force opposed to the main character
5.	antagonist ___	E.	the highest point of tension in the story; the turning point

III. Explain what the following sentences mean in the context of the story, either by rewriting the sentence, or by writing an explanation.

1. My heart felt small and weak.
2. My knowledge...was like a fire in my heart.
3. My body hurt but my spirit was a cool stone.
4. "This is a very strong dream. It may eat you up."
5. I looked at him with both eyes.
6. The river could eat all the streams we know and still be thirsty.

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7. It is better to lose one's life than one's spirit.

8. I thought the river meant to take me...into the Bitter Water of the legends.

9. Truth is a hard deer to hunt.

10. They ate knowledge too fast.

IV. After each of these sentences, write "A" if it is in the active voice and "P" if it is in the passive voice. Then change all passive sentences to active.

___ 1. It was reported today that 33 percent of American adults regularly use soap.

___ 2. My first time ice skating will always be remembered.

___ 3. Birds could be heard singing, the sun could be seen behind the clouds, and hot dogs on the grill were smelled.

___ 4. Books must be read my next month.

___ 5. The garbage should be taken out.

V. State succinctly, in complete sentences, the theme of "By the Waters of Babylon."

HANDOUT #3
ANSWER KEY

QUIZ: "BY THE WATERS OF BABYLON"

I. Suggestions only:

1. bragged
2. did not eat
3. languages
4. confused, uncertain
5. summary, condensed outline
6. occurs before

II. Answers:

1. E
2. C
3. B
4. A
5. D

III. Answers will vary.

IV. Suggestions only:

1. P
   The newspaper reported today that 33 percent of American adults regularly use soap.

2. P
   I will always remember my first time ice skating

3. P
   We could hear birds singing, see the sun behind the clouds, and smell hot dogs on the grill.

4. P
   The class must read the books by next month.

5. P
   You should take out the garbage.

V. Answers will vary.

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ALLUSIONS TO OTHER LITERATURE
Lesson Two

Introduction

The purpose of this five and one-half day lesson is to help students understand that writers often allude to other historical or literary events in their work, and that understanding the events which are alluded to will often enhance an analysis of the contemporary work. Students study the biblical story of the Babylonian captivity and compare it to the short story "By the Waters of Babylon."

Materials

- one copy per student of Handout #4: Selections from the Bible and Project Assignments
- one copy per student of Handout #5: Summary of the History of the Babylonian Captivity
- Reference #1: Speaking in Public (optional)

Procedures: rest of day 5

Context-Setting and Research: 15 minutes

1. In order to provide a transition into this lesson, tell students that authors frequently choose titles that are taken from other works to show a connection between their own work and the older one. This is one way that the continuity of culture is expressed. The older work from which the title "By the Waters of Babylon" comes is the Bible, a work which can be defined or described in many ways. One of the things the Bible is is a history of ancient people. The events described happened in the people's past and were written down later; just as "By the Waters of Babylon" was supposedly written later. In order to fully understand Benét's work, one has to understand what Babylon was, historically and symbolically.

2. Inform students that rather than have each person in class do all the research necessary to understand "Babylon," the class will be broken into research teams. Each team will divide up the research and put together a report to give to the rest of the class. One team will take the beginning of the story (project 2), one the middle (project 3), and one the end (project 4). Another team will give some general background information (project 1).

   Divide the class into four teams, making sure to give each team the same number of good readers.

3. Give students Handout #4. Note that all teams should receive copies of other teams' project assignments. Ask students to begin reading the biblical selections on Handout #4 and to finish this reading as homework. Each team is responsible

for carefully reading in Handout #4 the biblical sections on which their report is based. Each team should also read the other biblical selections through once, so that they are familiar with them.

4. Review Reference #1, "Speaking in Public," if necessary.

Procedures: Day 6

Organization: 10 minutes

1. Students should meet in their groups to decide who will work on each portion of the assignment and how they will present the material to the class.

2. Tell students to read the directions for their own project and to note that one student in groups 2, 3, and 4 is to prepare to read the biblical selections aloud on Day 8.

   Announce that part of the assignment for each of them is to give the report in 25 minutes (or half the class period). Student presenters should practice timing their presentations. If the presentation is too long, they should consider using aids like duplicated handouts, charts, etc., which will make portions of the report visual and shorten the time they will need.

Research: 40 minutes

1. If possible, researchers should go to the library or resource center. Those who will read the selections aloud to the class on Days 8 or 9 should stay in the classroom so that you can help them prepare to read aloud.

Procedures: Day 7

1. Students should report to the library or classroom to work together in teams on their reports.

Procedures: Days 8 and 9

1. Each group should give their readings and reports.

Procedures: Day 10

Summary: 10 minutes

1. Distribute Handout #5, Summary of the History of the Babylonian Captivity. Ask students the questions in class and have them fill in the answers. (Note: This is not a test.)

Comparison: 40 minutes

1. Assign students to review their notes on "By the Waters of Babylon" and the selections from the Bible. Give them 20 minutes to review their notes. Tell them that they will consider the similarities between the Benét short story and the story of the Jews in Babylon in preparation for writing a paper.

2. For the remainder of the period, students should list specific ways in which the cultures of "By the Waters of Babylon" and the selections given from the Bible are similar. Make two columns on the board and tell students to make a similar chart in their notebooks. Below are some possible similarities which you may use as a discussion guide. Note that the following list was developed by one person, so the students' list may vary and disagree.

By the Waters of Babylon	Bible
a. New York City was the major city of the world's most powerful country, and marked the culmination of a highly developed, militarily powerful culture.	a. Jerusalem could be described in the same way, until it was defeated by Babylon. Same for Babylon until it was defeated by Persia.
b. New York was destroyed; remnants of the society were isolated and scattered.	b. Jerusalem was destroyed in a war; people dispersed. Babylon was overrun in a war and people assimilated. "Babylonians" ceased to exist.
c. Reason for destruction: the ancient people "ate knowledge too fast."	c. Reason for destruction: God punished the Jews, because they sinned against him. (Jeremiah) Babylon was conquered by a superior military force.
d. Remnants of civilization return and "begin again." (John)	d. Remnants return to Jerusalem, begin again, and are conquered again.
e. Remnants form tribes.	e. Social structure was tribal. Israelites were a collection of tribes.
f. Priests are law-givers, healers, wise or learned men.	f. Priests are law-givers, prophets, wise or learned men.

g. Many gods; ancestor worship. Messages delivered in the form of dreams or signs in nature.	g. One god, a supernatural being. Messages delivered by prophets.
h. Laws come from old writings and tribal wisdom.	h. Laws come from God through men.
i. Enemies were forest people (same people, different tribe).	i. Enemies were Babylonians (different people/tribe), sinners within tribe, and God.
j. Male-dominated society.	j. Male-dominated society.
k. Primarily agricultural and hunter-gatherers.	k. Primarily agricultural and farmers-herdsmen.

ASSIGNMENT FOR PROJECT #1: BACKGROUND

Study Questions on Babylon

1. Describe the kingdom of Babylon, particularly during the reign of King Nebuchadnezzar: the time period when Babylon was powerful; how much territory it covered; its accomplishments and for what it was famous; the kind of people who lived there; who its gods were; how long it was a power in that part of the world; and anything else you find out that is interesting, especially if you see a similarity to anything in "By the Waters of Babylon".

2. Show some of the following places on a map and indicate what they are called today: Babylon, Chaldee (Chaldea), Israel, Zion, Judah, Persia, and Rome (the empire, not the city in modern Italy).

Some places to start looking for answers:

1. Any good dictionary.

2. The Holy Bible: King James Version. A Living Age Book, Meriden. World Publishing Co., New York, NY. (Other editions have maps.)

3. Understanding the Bible: A Reader's Guide and Reference, Stephen L. Harris, 1980. Mayfield Publishing Co., Palo Alto, CA.

4. A map of the world or an atlas.

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ASSIGNMENT FOR PROJECT #2: THE BEGINNING

1. Prepare to read Jeremiah 21 aloud to the class. One person may read it all or one person may read the narration and another the voice of God.

2. Explain to the class (summarize) what the selection tells. Be sure to emphasize in some way why the Jews were punished by being exiled from Jerusalem. (Verses 12 and 13)

3. Prepare to read Second Kings, 25: 1-21 aloud to the class. Summarize what happens in this section. Make clear why there was a large Jewish population in Babylon between 587 B.C. and 538 B.C. and what became of the Jews' original home. Locate Jerusalem on the map.

4. See recommended sources for Project #1.

ASSIGNMENT FOR PROJECT #3: THE MIDDLE

1. Prepare Psalm 137 to read aloud to the class. Explain that this is a song of lamentation written about the Israelites' time of exile in Babylon. Verses 8 and 9 change from a mood of sorrow to one of vengefulness and warning; find out when this was written and who "the daughter of Babylon" is and why the poet didn't use the "daughter's" name openly. Explain what Zion means. (One person can read the psalm and another can do the explaining if that seems to work well. This selection also works well as a group reading, with some parts being read by the entire group in chorus.)

2. Prepare to read Jeremiah 29 aloud to the class. Summarize what the selection tells the Jews to do during the Babylonian Captivity.

3. See recommended sources for project #1.

ASSIGNMENT FOR PROJECT #4: THE END AND A NEW BEGINNING

1. Prepare to read Ezra 1: 1-11 aloud to the class. Tell them that this is the end of the story of the Babylonian Captivity and also the end of Babylon as an empire. Find out the year it happened. Identify Persia on the map. Find out what the terms "Babylon" and "Babylonian" came to symbolize to the Jews after they returned to Jerusalem. Find out what these terms symbolize now. (The dictionary will tell you the answer to the last one.) You may divide up the reading and research tasks in any way you like. Notice how many speakers there are in the selection. Discuss the reading with each other and come up with a plan.

2. See project #1 for recommended sources.

BIBLICAL SELECTIONS FOR ALL PROJECTS

Jeremiah, 21: 4-14

(The kingdoms of Israel and Babylon had been enemies for years. During one outbreak of warfare, King Zedekiah sent to the prophet Jeremiah to find out if the people of Judah would prevail in the war with Babylon's King Nebuchadnezzar. Jeremiah reported:)

4. Thus saith the Lord God of Israel; Behold, I will turn back the weapons of war that are in your hands, wherewith ye fight against the king of Babylon, and against the Chaldeans, which besiege you without the walls, and I will assemble them into the midst of this city.

5. And I myself will fight against you with an outstretched hand and with a strong arm, even in anger, and in fury, and in great wrath.

6. And I will smite the inhabitants of this city[1], both man and beast: they shall die of a great pestilence.

7. And afterward, saith the Lord, I will deliver Zedekiah king of Judah, and his servants, and the people, and such as are left in this city from the pestilence, from the sword, and from the famine, into the hand of Nebuchadnezzar, king of Babylon, and into the hand of their enemies, and into the hand of those that seek their life: and he shall smite them with the edge of the sword; he shall not spare them, neither have pity, nor have mercy.

8. And unto this people thou[2] shalt say, Thus saith the Lord; Behold, I set before you the way of life, and the way of death.

9. He that abideth in this city shall die by the sword, and by the famine, and by the pestilence; but he that goeth out, and falleth to the Chaldeans that besiege you, he shall live, and his life shall be unto him for a prey.

10. For I have set my face against this city for evil, and not for good, saith the Lord: it shall be given into the hand of the king of Babylon, and he shall burn it with fire.

11. And touching the house of the king of Judah, say, Hear ye the word of the Lord:

12. ...because of the evil of your doings...

---

1 i.e., Jerusalem
2 thou = the messenger, or prophet, Jeremiah

14. ... I will punish you according to the fruit of your doings, saith the Lord.

II Kings, 25: 1-21

1. And it came to pass ... that Nebuchadnezzar king of Babylon came he, and all his host, against Jerusalem, and pitched against it; and they built forts against it round about.

2. And the city was besieged unto the eleventh year of king Zedekiah.

3. And on the ninth day of the fourth month the famine prevailed in the city, and there was no bread for the people of the land.

5. And the army of the Chaldees pursued after the king, and overtook him in the plains of Jericho: and all his army were scattered from him.

6. So they took the king, and brought him up to the king of Babylon ... and they gave judgment upon him.

7. And they slew the sons of Zedekiah before his eyes, and put out the eyes of Zedekiah, and bound him with fetters of brass, and carried him to Babylon.

8. And ... came a captain of the guard, a servant of the king of Babylon ...

9. And he burnt the house of the Lord and the king's house, and all the houses of Jerusalem and every great man's house burnt he with fire.

10. And all the army of the Chaldees that were with the captain of the guard, brake down the walls of Jerusalem round about.

11. Now the rest of the people that were left in the city, and the fugitives that fell away to the king of Babylon, with the remnant of the multitude, did Nebuzardan, the captain of the guard, carry away.

12. But the captain of the guard left of tne poor of the land to be vinedressers and husbandmen.

13. And the pillars of brass that were in the house of the Lord, and the bases, and the brasen sea that was in the house of the Lord, did the Chaldees break in pieces, and carried the brass of them to Babylon.

14. And the pots, and the shovels, and the snuffers, and the spoons, and all the vessels of brass wherewith they ministered, took they away.

15. And the firepans, and the bowls, and such things as were of gold, in gold, and of silver, in silver, the captain of the guard took away.

21. ... So Judah was carried away out of their land.

The Book of Psalms
Psalm 137

1. By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion.

2. We hanged our harps upon the willows in the midst thereof.

3. For there they that carried us away captive required of us a song; and they that wasted us required of us mirth, saying, Sing us one of the songs of Zion.

4. How shall we sing the Lord's song in a strange land?

5. If I forget thee, O Jerusalem, let my right hand forget her cunning.

6. If I do not remember thee, let my tongue cleave to the roof of my mouth; if I prefer not Jerusalem above my chief joy.

8. O daughter of Babylon, who art to be destroyed; happy shall he be, that rewardeth thee as thou hast served us.

9. Happy shall he be, that taketh and dasheth thy little ones against the stones.

Jeremiah 29

4. Thus saith the Lord of hosts, the God of Israel, unto all ... whom I have caused to be carried away from Jerusalem unto Babylon;

5. Build ye houses, and dwell in them, and plant gardens, and eat the fruit of them;

6. Take ye wives, and beget sons and daughters; and take wives for your sons, and give your daughters to husbands; that ye may be increased there, and not diminished.

7. And seek the peace of the city whither I have caused you to be carried away captives, and pray unto the Lord for it: for in the peace thereof shall ye have peace.

10. For thus saith the Lord, That after seventy years ... at Babylon I will visit you, and perform my good word toward you ...

14. ... And I will turn away your captivity, and I will gather you from ... all the places whither I have driven you, saith the Lord; and I will bring you again into the place whence I caused you to be carried away captive.

Ezra 1

1. Now in the first year of Cyrus, king of Persia, that the word of the Lord ... might be fulfilled, the Lord stirred up the spirit of Cyrus, king of Persia, that he made a proclamation throughout all his kingdom, and put it also in writing saying,

2. Thus saith Cyrus, king of Persia, the Lord God of heaven hath given me all the kingdoms of the earth; and he hath charged me to build him an house at Jerusalem which is in Judah.

3. Who is there among you of all his people? His God be with him, and let him go up to Jerusalem, which is in Judah, and build the house of the Lord God of Israel ... which is in Jerusalem.

4. And whosoever remaineth in any place where he sojourneth, let the men of his place help him with silver, and with gold, and with goods, and with beasts, beside the freewill offering for the house of God that is in Jerusalem.

5. Then rose up the chief of the fathers of Judah and Benjamin[1] and the priests, ... with all them whose spirit God had raised, to go up to build the house of the Lord which is in Jerusalem.

7. Also Cyrus the king brought forth the vessels of the house of the Lord, which Nebuchadnezzar had brought forth out of Jerusalem, and had put them in the house of the gods;

11. All the vessels of gold and of silver were five thousand and four hundred. All these did (they) bring up with them of the captivity that were brought up from Babylon into Jerusalem.

1 Judah and Benjamin = Israelites

VOCABULARY FOR ALL GROUPS

Be sure you know the definitions of the following words from the previous biblical selections.

1. ...they shall die of a great pestilence.
2. ...he shall smite them...
3. ...Nebuchadenezzar...came...against Jerusalem and pitched against it.
4. ...and bound him with fetters of brass.
5. ...the poor of the land to be vinedressers and husbandmen.
6. ...they that wasted us required of us mirth.
7. ...let my tongue cleave to my mouth...
8. ...whosoever remaineth in any place where he sojourneth...

SUMMARY OF THE HISTORY OF BABYLONIAN CAPTIVITY

1. The destruction of Jerusalem and the beginning of the Babylonian Captivity was in the year _____.
2. The name of the King of Judah was _____.
3. The name of the conqueror was King _____ of _____.
4. The Babylonians are also sometimes called the _____.
5. Israel, Persia, and Babylonia today are called _____, _____, and _____.
6. Other names used for Jerusalem are _____, _____, and _____.
7. Today this region is referred to as the _____ _____.
8. _____ was the King of Persia who returned the Jews to their home in Jerusalem in the year _____, after he had conquered _____.
9. Babylon was the capital of _____.
10. The Jews were exiled for _____ years.
11. In Psalm 137:
    a) Who is "we" (verse 1)? _____
    b) Where is "we"? _____
    c) Who wrote this? (not a specific name) _____
    d) Who is "they" (verse 3)? _____
    e) What is "this strange land" (verse 4)? _____
    f) What is the psalmist feeling in verses 1-7? _____ _____
    g) What is he feeling in verses 8 and 9? _____ _____
    h) Who is the "daughter of Babylon"? _____
12. Why did the Jews feel they had been punished so severely? _____
13. What did they do when they were able to return to Jerusalem? _____

HANDOUT #5
ANSWER KEY

SUMMARY OF THE HISTORY OF BABYLONIAN CAPTIVITY

1. 587 B.C.
2. Zedekiah
3. Nebuchadnezzar, Babylon (or Babylonia)
4. Chaldeans
5. Israel, Iran, Iraq (also a part of Syria - the borders were, of course, different)
6. Judah, Zion, Israel (also, possibly, Palestine)
7. Middle East
8. Cyrus, 538 B.C., Babylon
9. Babylon (or Babylonia)
10. 50
11. a) the exiled Jews
    b) Jerusalem
    c) a descendant of the exiles of the Babylonian Captivity (Note: He identifies with his people even though he himself was not in Babylon. When this psalm was written, Jerusalem was ruled by Rome, so he feels himself an exile in his own land.)
    d) the Babylonians
    e) Babylon (Note: The direct reference is to Babylon; the hidden reference is to Jerusalem under Roman domination.)
    f) (Possible answers) homesickness, grief, sorrow, shame, humiliation
    g) anger, vengefulness, hatred
    h) Rome - the foreign conqueror
12. They had disobeyed God, had done evil (Note: The evil is not specified in these readings.)
13. Rebuilt and refurnished the temple.

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SPEAKING IN PUBLIC

Because many of the activities in **Literature of War and Peace** are oral reports or presentations, we have included the following guidelines on public speaking.

FIRST THINGS FIRST, or STAGE FRIGHT

Even trained, experienced speakers lose their train of thought or misspeak themselves. If they can do it, so can you. Take a few seconds to think and get back on the right track. Your audience will appreciate the pause.

Question: According to studies and polls, what do people most fear?
Answer: Speaking in public. It outranks lightning, heights, spiders, etc.

Stage fright is a result of concentrating on the wrong thing--what people are thinking of you. Forget it. They won't think about you at all if your concentration is on the right thing--getting your ideas into their heads.

The more often you speak in public, the easier it gets and the better you get at it.

Moving around is a way to keep your energy up and dissipate tension. It also helps the audience to pay attention.

THE AUDIENCE

Before planning your speech, think about what you know about your audience: anticipate what they already know about your subject, what more they need to know, and why it's of interest or important to them.

Your audience needs to hear what you have to say. You're doing them a favor by speaking to them. They're doing you a favor when they question or respond.

When you are a member of the audience, remember the preceding paragraph.

Someone who disagrees with you or questions you is not attacking you personally. He's giving you a chance to reevaluate your thinking or clarify your point.

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If you question or contradict a speaker, phrase your remarks so they do not sound like an attack.

Don't expect to know everything. If you don't know something, say so.

Rule: If you're interested in what you're talking about, your audience will be interested.

Exception to the rule: In any audience of more than 10 people, will be one person who isn't interested in anything. Learn to live with the idea that you can't win 'em all. Speak to those who are interested.

FORM AND SUBSTANCE

The structure of a speech is determined by the speech purpose and by the kind of material you have.

Steps in preparing any kind of oral presentation:

1. Choose a subject.
2. Research; know what you're talking about.
3. Decide what your speech purpose is: to inform; to persuade; to solve a problem. Write the purpose down so that you keep it in mind.
4. Think about what you know about your audience.
5. Decidewhat the most important points are--what the audience needs to remember.
6. Choose the evidence to develop your points.
7. Throw out details that digress or get you bogged down.
8. Arrange the ideas in the best way to get the information to the audience. Ask yourself: what could a speaker do to get this information to me if I were in the audience?
9. Plan what you will do to help the audience follow your presentation and retain the important points.
10. Practice out loud, with your notes, but not so much that you lose spontaneity.

Mark on your outline the important points people should remember and decide how you will stress them.

No one will remember every single thing you say. In a week, even you will have forgotten some details.

Speaking is like expository writing in that you have an introduction, (state the subject and your thesis or topic, mention the main supporting points, and give the audience a reason why your information is important to them) a body, (in which you develop your main points) and a conclusion (which summarizes and reminds the audience why they need to remember what you've told them.)

Speaking is unlike writing in that the audience can't stop listening to think over what you've said, go back to check on something they don't understand, or quit listening and pick up at where they tuned out. Therefore, a speaker must plan to (a) pause occasionally; (b) repeat and summarize frequently; (c) provide visuals, especially for numbers; write names, unfamiliar terms, etc. on a chalkboard beforehand; pass out duplicated materials; show pictures.

In group presentation, a discussion (taking turns trading ideas or giving information) is more interesting and easier to follow than having individuals give separate speeches in turn.

THE BOTTOM LINE

The more concerned you are with others, in this case your audience, the better you are at what you do.

DRAWING CONCLUSIONS
Lesson Three

Introduction

This three-day lesson serves as a climax to the first two lessons. In the first two lessons, students read "By the Waters of Babylon" and researched the story of the Babylonian Captivity. In this lesson, students must put together the pieces of the puzzle, deciding for themselves if and how the biblical story and the modern one work together.

Materials

- one copy per student of Handout #6A or #6B: Essay Topics (see lesson plan)

Procedures: Day 11

Discussion: 20 minutes

1. Ask students the following questions:

   - o How do both "histories" end? (Answer: Begin again.) What is different about the new beginning in "By the Waters of Babylon?" (Answer: There was no stronger power, the destroyer of New York, who moved in and took over the territory.)

   - o After reading the Biblical account, do you see any irony in the ending of "By the Waters of Babylon?"

   - o Why did Benet choose the title "By the Waters of Babylon" when "By the Waters of Hudson" would be more appropriate? (Answer: He wouldn't be able to keep the setting hidden; no suspense. He is making a comparison between the Jews and John's tribe, between New York and Jerusalem and Babylon. Remind students of the dictionary reference to Babylon as a symbol.)

   - o Jeremiah wrote (or probably spoke) a prophecy which came to pass. Who is the prophet in "By the Waters of Babylon?" (Answer: the author.)

2. Point out that Israel rose to be a formidable power, expanded through force, and was destroyed by a stronger military force; Babylon rose to be a formidable power, expanded through force, and was destroyed by a stronger military force; Persia rose to be a formidable power, expanded through force, and was destroyed by a stronger military force; Rome (Babylon's daughter) rose to be a formidable power, expanded through force, overextended itself, and decayed. In these cases, a pattern exists of growth through military power and subsequent defeat internally or externally.

3. Ask students these questions:

   - Why were the biblical passages written? Who is the protagonist? (Answer: The group of Israelites who were taken to Babylon.) Remind students a protagonist can be a group.

   - Why did Benét write this story? What other form could he have chosen? Is this story more powerful than the Thurber fable about the tiger? Why or why not?

Objective Questions: 30 minutes

1. Assign each of the four research teams to write four objective questions about the material they presented to the class. Give teams 15 minutes to write their questions. Review the types of objective questions: true-false; completion; matching; multiple choice. Suggest that their questions focus on the most important points in the information, not the most obscure.

   Collect the questions after 15 minutes.

2. Begin asking students the objective questions orally. Ask students to raise hands and give the answers.

Procedures: Day 12

Discussion: 25 minutes

1. Continue asking students the objective questions orally. If some questions are worded in a way that makes them obscure or "tricky", put the questions on the board and ask students to re-write them on scratch paper. After they have had a chance to do that, put some of the re-writes on the board. (Note: The point of this exercise is not only to review the material but also to get students to try to write precisely.) Finish asking the objective questions.

2. Ask students to draw conclusions about the kinds of questions that can be asked in objective tests.

Essay Assignment: 25 minutes

1. Give students copies of Handout #6A or #6B. Use Handout #6A as the test essays if you have used "Survival and Afterwards" (Section II, **Literature of War and Peace** series) but not "...what they are running from, and to, and why." (Section I). Use Handout #6B if you have used both Sections I and II.

   Review the essay options on the handout you've given the class.

2. For the rest of the class period and for homework, assign students to choose their essay subject, write a thesis

statement, and jot down possible main points to use in their essay.

Emphasize that the topics and the related suggestions are only some of the many possibilities students may choose. The examples listed on Handouts #6A and #6B are one person's analysis of the literature; your students may or may not agree with this analysis and should be encouraged to write on topics of interest to them, using their own analysis of the literature.

Procedures: Day 13

1. Divide the class into groups of two or three students to a group. Students are each to read their thesis statements to each other and state the developing points they plan to use. Their partners are to help them plan their papers by making comments on thesis statements, asking questions, and suggesting additional points. The emphasis should be on constructive criticism.

2. When they have finished working in groups, students should begin writing. Essays are due at the beginning of the period on Day 14. Students' homework is to finish their essays.

3. If you are teaching Section III of the **Literature of War and Peace** series, "Why War?", begin that unit once the essays have been collected.

"SURVIVAL AND AFTERWARD"
SUGGESTIONS FOR ESSAY TOPICS

Following are some possible topics for your comparative essay. You may not agree with the arguments put forth in the topic sentences below and you may not find the topic suggestions interesting. You are not required to write on the subjects listed below but may write on any comparable topic.

After you choose the subject, write a topic sentence or idea. Then develop a list of specific points or details taken from the two works. Refer to you class notes and especially to the chart on which you compared the two societies. Before you begin to write the essay, compose an outline from the list of specific points or details. Be sure to write a conclusion.

Topic 1: Mankind's struggle to survive

Possible topic sentence: "By the Water of Babylon" and the story of the Babylonian Captivity illustrate the futility of mankind's historical reliance on warfare as a means of assuring the survival of a culture.

Consider the irony implicit in John's statement, "We must build again," and relate it to both narratives.

Topic 2: History is a cycle of destruction and rebuilding of civilizations

Possible topic sentence: The story of the Jewish Captivity serves as a historical precedent for the events in "By the Waters of Babylon" and makes a possible prediction about the future after a nuclear war.

Assess whether you believe Benét is a good prophet and if his vision of postwar America is believable and accurate.

Topic 3: Man and modern technology

Possible topic sentence: "The splitting of the atom has changed everything except our modes of thinking, and thus we drift toward unparalleled catastrophe." This statement, made by Albert Einstein, is illustrated by the story of the Babylonian Captivity and "By the Waters of Babylon."

Relate this quotation to John's idea about eating knowledge too fast.

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Topic 4: Style and purpose

Possible topic sentence: Stephen Vincent Benét's style of writing in "By the Waters of Babylon" echoes the style in which the Bible is written.

Find your notes on Benét's style and do a comparable analysis of the Bible selections. Describe the similarities. Draw conclusions about why the author chose to write a modern story in this style.

"...WHAT THEY ARE RUNNING FROM, AND TO, AND WHY" AND "SURVIVAL AND AFTERWARD" SUGGESTIONS FOR ESSAY TOPICS

Following are some possible topics for your comparative essay. You may not agree with the arguments put forth in the topic sentences below and you may not find the topic suggestions interesting. You are not required to write on the subjects listed below but may write on any comparable topic.

Topic 1 includes a method for developing your ideas which you may want to use no matter which topic you choose.

Topic 1 - Mankind's struggle to survive

a. Suggested approach to organize your thoughts: Make a chart like the sample one below. (Note that this is only a sample analysis of the readings; your chart may differ.)

Reading	Threat	Survival	Probable or known result
"The Human Race"	nuclear weapons	have more than the opponents	not specified in the cartoon
"The Shore and the Sea"	unthinkingly following the crowd	flight	almost total destruction of the species
"Tiger Who Would Be King"	ambition to get power; unthinkingly following to war	war	almost total destruction of the society
"By the Waters of Babylon"	nuclear war	have more than opponents	almost total destruction of species; loss of culture
Bible (Babylonian Captivity)	stronger neighbors; ignoring God's laws	build the military	destruction of society; dispersion

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b. Decide on two or three of the works you will write about.

c. Write a topic sentence or idea. Example: In "The Human Race," "The Tiger Who Would Be King," and "By the Waters of Babylon," three writers have commented on the futility of mankind's historical reliance on warfare as a means of assuring the survival of a culture.

d. The development of this essay should consist of specific points or details taken from the two or three works on which you are focusing.

e. Be sure to write a conclusion.

Topic 2 - History is a cycle of destruction and rebuilding of civilizations

Possible topic sentence: The story of the Babylonian Captivity serves as a historical precedent for the events in "By the Waters of Babylon" and makes possible a prediction about the future after a nuclear war.

Assess whether you believe Benét is a good prophet and if his vision of postwar America is believable and accurate.

Topic 4 - Style, content, and audience.

Possible topic sentence: Even though James Thurber and Stephen Vincent Benét write about similar topics, their styles of writing are very different and have a different effect on the reader.

Appendix A
INTRODUCTION TO THE SERIES:
LITERATURE OF WAR AND PEACE

RATIONALE

The first purpose of this course is to allow students to learn the skills traditionally taught in English classes while simultaneously examining literature about a subject of immediate concern to them.

The second purpose is closely related to the first. It is to show students that literature is a way in which writers and thinkers distill the essence of their cultures and transmit that vision of reality. Too often, outside of English classrooms, fiction is seen as disconnected from truth, as "just a story," somehow trivial and thus dismissable as serious writing and thinking. In this course, literature is presented as the synthesizer of and connector with universal experience and understanding; the works are chosen from a wide range of historical periods and cultures, including our own; students are required to supplement the readings with information from other sources, including other classes; and they consider the reasons people write and the reasons they choose one genre over another.

Ideally, **Literature of War and Peace** would be coordinated with classes in social studies, science, and the arts so that teachers could use a multi-disciplinary approach, but since that ideal is not usual in schools, this course is organized so that the connections between disciplines are implicit in the assignments. (Further connections are suggested in Appendices B and C.)

Students are encouraged to question writers' premises and conclusions, to weigh their perceptions against those of the writers, and to explain their thinking clearly and precisely.

PEDAGOGICAL ASSUMPTIONS

Literature of War and Peace was designed with assumptions and opinions about what education <u>should</u> be:

Students should:

- learn from each other as well as from the teacher
- work with others to solve problems
- gradually increase their responsibility for their own education
- clarify their thinking about their own values and be able to justify them and to explain them clearly
- develop confidence in their own intellectual abilities
- develop the abilities of visualizing and empathizing
- recognize cultural biases and assumptions
- develop the ability to see from a different set of cultural assumptions

- accept that many questions worth asking do not have "right" answers

Teachers should:

- establish early in the course and continue to maintain a cooperative, non-threatening atmosphere that encourages discussion, acknowledges the value of disagreement, and insists on mutual respect for conflicting opinions
- be willing and able to practice two teaching styles as appropriate: 1) teacher-expert, and 2) objective, non-participating discussion moderator
- adopt Socratic teaching methods when called for by the lesson plan and accept that many questions worth asking in class do not have "right" answers
- avoid indoctrinating students but feel comfortable with stating personal values and opinions if that seems desirable
- insist on high standards of student performance

The assignments should:

- strengthen the skills of reading, writing, speaking, thinking critically, and thinking creatively
- reveal the writing as reflections of the time and place in which they were written
- reveal that literature is the distillation of the experiences and philosophy of the period in which it is written
- show that contemporary attitudes are a result of a historical process and that the past and the present are connected
- clarify students' thinking about the historical causes and results of war
- clarify students' thinking about the individual and societal dilemmas and questions that emanate from questions of war and peace
- include assignments structured according to the five cognitive categories of Bloom's taxonomy

THE LITERATURE

The reading selections are taken from a wide historical and cultural spectrum; the earliest work is from the Bible, and the most recent are published speeches by President Ronald Reagan and General Secretary Mikhail Gorbachev.

The number of works published on the subject of war and peace is staggering. To choose from the many superlative works was difficult. Criteria for the choice of literature includes: the work must have survived the test of time and still be considered worth reading; works should illustrate a variety of types and styles; they should reveal different attitudes and values and pose questions worthy of discussion today; as many as possible should be in books widely used in high schools so that

it is at least possible that they are available; they should be short so that if they are not included in existing textbooks, they can be easily and inexpensively duplicated; and they must fit the themes of the sections.

Poetry translated into English has not been included because translated poetry is unsatisfactory for the purpose of teaching the elements of poetry. Also, no novels are required reading, although in some sections novels are listed as optional reading, because we could not be sure that all schools would have the same novels available or would be able to buy class sets. Literature selected includes some which is widely known as well as some that is less familiar. All of it is worth studying.

COURSE STRUCTURE

This one-semester course is divided into six sections. The number of classes necessary to complete the sections is indicated, but these are only estimations and will vary according to student ability and previous experience. Teachers will need to decide, for example, if they should delete a lesson which gives further practice or reinforcement because students have mastered the skill, or if they should add lessons for further practice. The six sections are:

- "...what they are running from, and to, and why." (4-5 days) Introduction to literary analysis and analytical terms. Genre: fables and a cartoon. (Note: The quotation is from one of the readings.)

- Survival and Afterward. (13 days) Genre: historical and prophetic literature.

- Why War? (13 days) Genre: poetry

- "A man's bound to fight for what he believes in." (17 days) Genre: short story. (Note: The quotation is from one of the readings.)

- The Individual and the State. (19 days) Genre: plays.

- Issues Today. (27 days) Genre: nonfiction. (NEVER PUBLISHED)

Although each section is designed to stand alone, each section builds upon the preceding sections and begins with a transition and context-setting lesson. Succeeding sections reinforce and give further practice in the skills introduced in earlier sections.

CONTENTS OF THE SECTIONS

Each section begins with a brief introduction for the teacher which states:

- rationale of the section.

- goals of the section.

- behavioral objectives and skills introduced in the section, and skills needed in the section which were introduced in preceding sections. The objectives are categorized as writing objectives, literary objectives, and additional language arts objectives.

- student activities in the section. Each section contains at least one group assignment, usually requiring students to research a topic and organize a class presentation. Complex topics are broken into manageable units of research and students are required to inform the class about their area of discovery.

Following the introduction is a detailed, day-by-day guide for classroom activities, and the classroom and teacher reference materials for the section.

Each section includes a variety of reading, writing, speaking, and research assignments, one objective quiz, and one essay test or other writing test.

Vocabulary lists are included in all sections. Items on the lists include terminology used in literary analysis as well as words taken from the readings. Most sections include bibliographies for research connected with the readings.

Appendix B
RELATED ACTIVITIES

We have provided lists of related activities to offer teachers suggestions of how ideas within this unit may be extended in both general and specific ways. In addition to a list of literature activities, separate lists for psychology/sociology and social studies are provided below. Connections to California's Model Curriculum Standards are indicated in parentheses.

Literature

- Read works by contemporary poets on the subject of the nuclear age. Suggestions include:

  "The Incident," "At the Bomb-Testing Sight," and "At the Un-National Monument on the Canadian Border" from Stories that Could Be True: New and Collected Poems, William Stafford, 1977. Harper and Row, New York, NY.

  "The Altars in the Street" from The Sorrow Dance, 1967; "Tenebrae" from Relearning the Alphabet, 1970; and "Candles in Babylon" from Candles in Babylon, 1982; all by Denise Levertov. New Directions, New York, NY.

  After students read some of the poetry, discuss the morals, if any, which the poems convey. Also discuss if and how literature and politics interact in these works. Discuss students' own criteria for judging political literature: do their likes and dislikes take into account moral values, literary aesthetics, or both?

- Study the Biblical account of Armageddon (Rev 16:14-16). Discuss the implications this account has for the current world situation. Discuss whether or not prophetic writings are fictional myths or accurate predictions. (English/Language Arts Standard 2)

- Discuss the use and effect of passive voice as part of the style of "By the Waters of Babylon." (English/Language Arts Standard 14)

- Have students compose a psalm, using Psalm 137 as a model, about a current event. Students should adopt another persona, so that the voice in the psalm is one of someone involved in the event. (English/Language Arts Standard 7)

- Have students listen to newscasts, keeping a record of the sentences in which the broadcaster uses the passive voice. Discuss the use of the passive voice as a way to evade specificity. (English/Language Arts Standard 14)

Social Studies

- Study a few articles on the same subject from an opinions/ editorial page of the newspaper, asking students to consider, among other issues, the following:

  - Do you find one more effective than another?
  - How can an author's style or choice of words influence a reader?
  - Are you ever persuaded by someone who does not share your political beliefs? If so, why?

- Research a society which once was a great power but has since lost its world prominence. Formulate some reasons for the society's loss of power and consider any parallels between that society and the society Benét describes in "By the Waters of Babylon." Suggestions include Apache and other North American Indian cultures, Athenian society circa 400 BC, the Alexandrian Empire, Aztec civilization, the British Empire of the 19th century, Incan civilization, Mayan civilization, the Napoleonic Empire, and the Zapotee civilization. (World History, Culture, and Geography Standard 2)

- Ask students to research modern Jerusalem, Babylonia, and Persia (Israel, Syria, Iraq, and Iran). Discuss similarities and differences in their relationships today and the 6th century BC.

- Research and study the physics of nuclear weapons and the possible effects of a nuclear war. References include:

  The Arms Race and Nuclear War, David P. Barash, 1987. Wadsworth Publishing Company, Belmont CA.

  Nuclear Arms Race: Technology and Society, Paul Craig and John Jungerman, 1986. McGraw-Hill Book Company, New York, NY.

  Science, Technology, and the Nuclear Arms Race, Dietrich Schroeer, 1984. John Wiley & Sons, New York, NY.

  Discuss the differences between conventional and nuclear weapons and the difficulties experts have in predicting the effect of a nuclear war. Consider why are some predicted effects, such as the "nuclear winter" forecast by several prominent scientists, are disputed by other scientists.

- Research the history of the early post-World War II period and the history of nuclear weapons development. References include:

  The Shattered Peace: The Origins of the Cold War and the National Security State, Daniel H. Yergin, 1977. Houghton Mifflin Co., Boston, MA.

The Atomic Bomb: The Critical Issues, edited Barton Bernstein, 1976. Little, Brown, and Company, Boston, MA.

Ask students to consider whether or not they share the opinion expressed in "By the Waters of Babylon" that man "ate knowledge too fast" when developing the atomic and hydrogen warhead. Do they believe the development of these weapons was necessary for American national security? (U.S. History and Geography Standard 22)

- Use the categories and elements of conflict outlined in The Anatomy of Conflict (published by the International Security and Arms Control Project) to analyze "By the Waters of Babylon" and the biblical story of the Babylonian Captivity. Discuss the relationship between conflict participants and the protagonist and the antagonist in these stories; are participants always the protagonist and the antagonist? Also discuss why it may be difficult to determine goals of conflict participants in literature, especially in the story of the Babylonian Captivity. Discuss whether or not John resolved or managed his conflicts in "By the Waters of Babylon." If he did resolve or manage his conflicts, what methods did he use? Is it possible that a resolution of his conflict could preclude new conflicts?

Appendix C

CONNECTIONS TO TEXTBOOKS

This unit may be easily and appropriately used in conjunction with many social studies textbooks, psychology textbooks, sociology textbooks, and literary works. Suggestions for use of this supplementary unit follow.

Literature

This unit provides excellent examples of literary allusion, a technique which many writers use in their work. It can be particularly useful to make students aware of allusion in literature and of the value of being widely read in periods other than their own.

Social Studies

This unit may be integrated into discussions of textbook topics such as Biblical law, war, the cold war, and the nuclear age.

Psychology/Sociology

This unit could be integrated when examining the following topics: society, laws, violence, war, situational ethics, nuclear ethics, and dream interpretation theory.

Appendix D

CONNECTIONS TO CALIFORNIA MODEL CURRICULUM STANDARDS

The International Security and Arms Control Project develops its materials in accord with the California Model Curriculum Standards for English and Language Arts (First Edition, 1985). As a service to California educators, we describe the standards met in this curriculum unit.

English/Language Arts

Standard 1: "Students study the central works to develop ethical, aesthetic, and cultural values."

The literature in this unit presents the values of a post-nuclear society when confronted with the remains of a nuclear society. By examining this confrontation, students begin to form their own ethical values regarding the nuclear age. Students also study Biblical law, cultural values, and ethics. Finally, students examine the styles of the authors and discuss sentence structure and the passive voice as the writer's aesthetic choices.

Standard 2: "The student confronts the major social and political issues, thus acquiring a common body of knowledge embedded in literature."

Literature of war and peace necessarily includes careful thinking about the reasons for war and the effects on countries and individuals.

Standard 3: Students participate in an extensive reading program of high interest and worth supported by ... (the) library system..."

Students continue their study of literary fundamentals by reading a short story by one of America's leading authors and by reading selections from the Bible. A research project requires them to use reference books from the library.

Standard 4: "District and departments select a core of literary works, some of which are to be studied in depth at each grade level and some of which students read on their own."

The "Related Literature" section of the Bibliography (Appendix E) suggests further related reading for interested students. The two core works are studied exhaustively.

Standard 5: "To insure comprehension, students read the core works in depth."

The teacher gives background information to the readings and to the literary concepts presented and, through discussion and writing exercises, students analyze the language as well as the overall works in depth. Vocabulary from the literature and

vocabulary necessary for literary analysis is required and included in the quiz.

Standard 6: "Students learn to comprehend in depth and with sophistication the nuances as well as the larger meaning of a variety of works."

In discussion, students see the society in "By the Waters of Babylon" from the viewpoints of many of its citizens. Through group research presentations, they learn to make their own connections between "By the Waters of Babylon" and the story of the Babylonian Captivity. Through optional compare/contrast essays, students can relate the literary techniques and devices employed in literature in Section I of the series to the literature in Section II.

Standard 7: "Students read and experience a variety of literary genres...to appreciate techniques of effective expression and to learn about structural components (plot, setting) as well as characterization and point of view."

This curriculum unit introduces general literary techniques. Students apply major structural literary components and analytical literary terms to the short story and biblical literature.

Standard 8: "Students learn more about the perspectives of other disciplines such as...history...and art."

Students study in depth the link between modern literature and the historical literature to which it alludes. Students learn of prehistoric art and oral history as precursors of modern art and literature.

Standard 9: "Students actively respond to the central works through integrated writing, speaking, and listening activities."

Students practice taking notes from lectures and discussions, ask and answer questions, justify their ideas and opinions, and deliver group oral presentations. Writing follows discussion. Students practice un-graded pre-writing.

Standard 10: "Districts or schools develop a systematic writing program."

This unit requires students to write in several forms: taking notes from lectures and discussion; pre-writing to clarify their thinking; and comparison-contrast essays which synthesize literature of several different genres.

Standard 11: "All students will learn that writing is a process that includes stages called prewriting, drafting, revising, and editing. These writing stages include higher level thinking processes such as convergent and divergent thinking, analysis and synthesis, and inferential and evaluative skills."

Students analyze the literary elements of the core works with the aid of study guides as a basis for discussing details and ideas in the literature. They pre-write to clarify their ideas. Finally, they write comparison-contrast essays which analyze and synthesize the lessons of this unit.

Standard 12: "All students will learn to write cogent, clear, and concise prose connected to the literary works they are studying."

Students write comparison-contrast essays based on their interpretations of the literature in this unit and formulate objective questions based on their oral, group reports.

Standard 13: "Students write to develop their own voice and style."

Students write comparison-contrast essays based on their interpretations of the literature in this unit and formulate objective questions based on their oral, group reports.

Standard 14: "Through direct teaching, students study the conventions, such as grammar, punctuation, and spelling, when these conventions have not been acquired through reading."

Students study the author's style, his use of grammar, and his diction to determine the effect of his works.

Standard 15: "Students regularly take part in discussions, panels, on worthwhile subjects."

Students discuss in small and large groups the issues of war and peace issues addressed by the literature.

Standard 16: "Students strive for a high quality of oral presentations through an awareness of standards, through class assessment, and through motivation inspired by good models."

Through group oral presentations, students practice formal public speaking. Reference #1 gives guidelines for such speaking in public.

Standard 18: "Students engage in many activities that enhance and improve their oral/aural language abilities."

Students practice informal public speaking through class discussion. They also prepare group oral presentations which improve their public speaking abilities. They read the literature aloud.

Standard 20: "Students apply higher level thinking such as analysis, synthesis, and evaluation..."

Students are asked to examine, analyze, and justify their reactions to the issues they perceive in the literature.

Standard 21: "Students study vocabulary words in context--drawn from literature or other disciplines studied."

Vocabulary from the literature as well as terminology used in literary analysis is a part of all sections of **Literature of War and Peace.**

Standard 23: "Vocabulary teaching should be part of teaching speech and writing as well as comprehension activities."

Students discuss and attempt to define unfamiliar vocabulary words in order to arrive at their own understanding of these words.

Standard 25: "Assessment tools and methods should be aligned with the new emphasis (1) on substance, (2) on the integration of writing, comprehension, and speaking, and (3) on contextual acquisition of vocabulary and technical skills."

The final text on this section is an in-class essay exam for which students are prepared through lecture, discussion, group research, and writing practice. The questions require synthesis and emphasize content and reasoning skills and the ability to organize and write quickly.

Appendix E
BIBLIOGRAPHY

Materials Used to Prepare This Unit

The Art of Interpretation, 3rd Ed, Wallace A. Bacon, 1979. Holt, Rinehart & Winston, New York, NY.

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Note: See materials referred to in Appendix B.

Appendix F
EDUCATIONAL PHILOSOPHY

This curriculum unit is part of a series of units being developed by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education. After a September 1984 review of available curricula for elementary and secondary teachers in the international security and conflict field, the project discovered a need for classroom materials with more balance, a wider range of perspectives, and greater use of critical thinking skills. (These findings were confirmed in a January 1987 review.) Other needs include materials which meet teachers' goals for greater flexibility of use, shorter time frames, and sensitivity in the treatment of controversial issues.

Educational Philosophy. The ISAAC Project believes it is appropriate for the project to hold opinions about educational issues, particularly since topics covered within international security education can be controversial. As the project believes it is inappropriate for an educational organization to take stands on political issues, it has not advocated any political viewpoint in its curricula. (Advocacy in the classroom is not education--it is indoctrination.) The project's educational convictions are described below:

o Balance and Multiple Perspectives: The project believes that balanced instruction is a realistic and desirable goal. Balanced instruction has two major elements: first, determining what views exist on a topic and which should be presented, and second, presenting those views. On a given subject, many people are aware of only one or two viewpoints whereas many more may actually exist. Although it is the project's goal that teachers go out of their way to seek as many viewpoints as there are on an issue, the project recognizes that this is difficult because the media usually concentrates on the "major" views and organizational resources in many areas may lack diversity.

In determining what views to present in a classroom, the ISAAC Project encourages teachers to present a continuum of views, not to polarize stands in pro/con format, which tends to oversimplify the debate. Complexity should not be routinely avoided.

The second element, balanced presentation, relies on the conclusions of the initial fact-finding stage. Here again, the project encourages the presentation of multiple perspectives on an issue. Beyond this, such presentation should be equally fair and thorough on all perspectives. Perspectives should be introduced and analyzed without teacher advocacy. The project recognizes that many teachers believe stating their own viewpoint to the classroom to be essential; it asks these teachers to provide ample opportunity for student or other teacher viewpoints to be

heard so that one advocacy position is not presented to the exclusion of others. Balanced presentation of historical and contemporary issues is an integral part of citizenship education.

- Critical and Creative Thinking: Given that achieving this goal of balanced instruction will ensure the utilization of a framework for comparing conflicting ideas and competing ideologies, it is essential that classroom materials encourage the development and expansions of students' critical and creative thinking skills so that they may compare, analyze, and evaluate multiple perspectives. After identifying values and assumptions of particular perspectives, students must learn how to seek further information and analyze this information. Students should be encouraged to take and defend positions on historical and contemporary issues. If students are to become responsible citizens, they must be able to define a problem or issue, judge relevant information, draw connections and conclusions, and solve problems. The ISAAC project has developed multi-modal, non-lecture-based activities which will enhance students' abilities to think analytically about complex issues, distinguish fact from opinion, and recognize bias and propaganda.

- Historical and Geographic Context: In analyzing the issues of international security, students must be provided with a historical and geographic context. Such context-setting will contribute to the identification of key actors involved in a contemporary issue; some actions the actors might undertake and their likely consequences; the differing values, assumptions, and perceptions which seem to motivate the actors; and ways the issue affects or is affected by other issues.

- Age-Appropriateness: Topics within international security and conflict education are not appropriate for all levels. Teachers must determine what materials are appropriate for their own classes. Each of the ISAAC Project units is developed and tested for grade levels at which the content is appropriate and pre-requisite knowledge is met by students.

- Values and Ethical Issues: The study of these topics inevitably raises issues of an ethical or value-related nature. In the project's materials, specific value positions have not been endorsed. Nevertheless, some would judge the decision even to teach these issues a value choice. What is crucial from the project's perspective is the context and process in which such issues are discussed. Teachers face the difficult task of encouraging the king of free expression which is at the core of our democratic values while at the same time meeting the norms of sound educational practice, including political balance. The project encourages teachers embarking on the study of these issues to engage in a dialogue within the educational and larger community about

the ethical and value questions raised in teaching these topics.

- Other Features: Whenever possible, ISAAC curricula include interactive, student-centered activities (such as debates, simulations, role plays, group discussions, dramatic presentations, and cooperative group projects); primary source materials; and visuals. Materials have a high degree of respect for teachers and students and set high aims for student outcomes.

- Curriculum Testing and Review: In order to ensure that ISAAC Project curricula contain and emphasize these elements of sound education, the project submits its materials for rigorous pilot-testing by elementary and secondary teachers not directly involved in a unit's development and review by faculty members at Stanford University or other universities. If an issue analyzed in a unit is particularly controversial, the review process is expanded to include educational leaders, scholars, and political leaders nationwide. Revisions of the units are based upon pilot-testing results and reviews.

It is the teacher's responsibility and privilege to use the curricula wisely and with sound educational goals in mind. Of course teachers know best their classrooms' dynamics and may adapt ISAAC materials as necessary; the project asks that these teachers keep in mind our project's educational philosophy. The ISAAC Project hopes that these materials will be useful in providing students experiences to learn and think about integral issues in the international security and conflict field. The project encourages comments from teachers who use the materials.